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**The Art of Writing and Speaking
the English Language**

WORD STUDY

The Art of Writing and Speaking the English Language

By Sherwin Cody.

Vol. I.—**WORD-STUDY** (Spelling, pronunciation, use of the dictionary).

Vol. II.—**GRAMMAR AND PUNCTUATION** (Simplified system).

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THE ART *of*
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The ENGLISH
LANGUAGE

SHERWIN CODY

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WORD-STUDY

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The Art of Writing and Speaking the English Language

GENERAL INTRODUCTION.

If there is a subject of really universal interest and utility, it is the art of writing and speaking one's own language effectively. It is the basis of culture, as we all know; but it is infinitely more than that: it is the basis of business. No salesman can sell anything unless he can explain the merits of his goods in *effective* English (among our people), or can write an advertisement equally effective, or present his ideas, and the facts, in a letter. Indeed, the way we talk, and write letters, largely determines our success in life.

Now it is well for us to face at once the counter-statement that the most ignorant and uncultivated men often succeed best in business, and that misspelled, ungrammatical advertisements have brought in millions of dollars. It is an acknowledged fact that our business circulars and letters are far inferior in correctness to those of Great Britain; yet they are more effective in getting business. As far as spelling is concerned, we know that some of the masters of literature

have been atrocious spellers, and many suppose that when one can sin in such company, sinning is, as we might say, a "beauty spot," a defect in which we can even take pride.

Let us examine the facts in the case more closely. First of all, language is no more than a medium; it is like air to the creatures of the land or water to fishes. If it is perfectly clear and pure, we do not notice it any more than we notice pure air when the sun is shining in a clear sky, or the taste of pure cool water when we drink a glass on a hot day. Unless the sun is shining, there is no brightness; unless the water is cool, there is no refreshment. The source of all our joy in the landscape, of the luxuriance of fertile nature, is the sun and not the air. Nature would be more prodigal in Mexico than in Greenland, even if the air in Mexico were as full of soot and smoke as the air of Pittsburg, or loaded with the acid from a chemical factory. So it is with language. Language is merely a medium for thoughts, emotions, the intelligence of a finely wrought brain, and a good mind will make far more out of a bad medium than a poor mind will make out of the best. A great violinist will draw such music from the cheapest violin that the world is astonished. However, is that any reason why the great violinist should choose to play on a poor violin; or should one say nothing of the smoke nuisance in Chicago because more light and heat penetrate its murky atmosphere than are to be

INTRODUCTION

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found in cities only a few miles farther north? The truth is, we must regard the bad spelling nuisance, the bad grammar nuisance, the inartistic and rambling language nuisance, precisely as we would the smoke nuisance, the sewer-gas nuisance, the stock-yards' smell nuisance. Some dainty people prefer pure air and correct language; but we now recognize that purity is something more than an esthetic fad, that it is essential to our health and well-being, and therefore it becomes a matter of universal public interest, in language as well as in air.

There is a general belief that while bad air may be a positive evil influence, incorrect use of language is at most no more than a negative evil: that while it may be a good thing to be correct, no special harm is involved in being incorrect. Let us look into this point.

While language as the medium of thought may be compared to air as the medium of the sun's influence, in other respects it is like the skin of the body; a scurvy skin shows bad blood within, and a scurvy language shows inaccurate thought and a confused mind. And as a disease once fixed on the skin reacts and poisons the blood in turn as it has first been poisoned by the blood, so careless use of language if indulged reacts on the mind to make it permanently and increasingly careless, illogical, and inaccurate in its thinking.

The ordinary person will probably not believe this, because he conceives of good use of language

as an accomplishment to be learned from books, a prim system of genteel manners to be put on when occasion demands, a sort of superficial education in the correct thing, or, as the boys would say, "the proper caper." In this, however, he is mistaken. Language which expresses the thought with strict logical accuracy is correct language, and language which is sufficiently rich in its resources to express thought fully, in all its lights and bearings, is effective language. If the writer or speaker has a sufficient stock of words and forms at his disposal, he has only to use them in a strictly logical way and with sufficient fulness to be both correct and effective. If his mind can always be trusted to work accurately, he need not know a word of grammar except what he has imbibed unconsciously in getting his stock of words and expressions. Formal grammar is purely for critical purposes. It is no more than a standard measuring stick by which to try the work that has been done and find out if it is imperfect at any point. Of course constant correction of inaccuracies schools the mind and puts it on its guard so that it will be more careful the next time it attempts expression; but we cannot avoid the conclusion that if the mind lacks material, lacks knowledge of the essential elements of the language, it should go to the original source from which it got its first supply, namely to reading and hearing that which is acknowledged to be correct and sufficient—as the child learns

from its mother. All the scholastic and analytic grammar in the world will not enrich the mind in language to any appreciable extent.

And now we may consider another objector, who says, "I have studied grammar for years and it has done me no good." In view of what has just been said, we may easily concede that such is very likely to have been the case. A measuring stick is of little value unless you have something to measure. Language cannot be acquired, only tested, by analysis, and grammar is an analytic, not a constructive science.

We have compared bad use of language to a scurvy condition of the skin. To cure the skin we must doctor the blood; and to improve the language we should begin by teaching the mind to think. But that, you will say, is a large undertaking. Yes, but after all it is the most direct and effective way. All education should be in the nature of teaching the mind to think, and the teaching of language consists in teaching thinking in connection with word forms and expression through language. The unfortunate thing is that teachers of language have failed to go to the root of the trouble, and enormous effort has counted for nothing, and besides has led to discouragement.

The American people are noted for being hasty in all they do. Their manufactures are quickly made and cheap. They have not hitherto had time to secure that perfection in minute details

which constitutes "quality." The slow-going Europeans still excel in nearly all fine and high-grade forms of manufacture—fine pottery, fine carpets and rugs, fine cloth, fine bronze and other art wares. In our language, too, we are hasty, and therefore imperfect. Fine logical accuracy requires more time than we have had to give to it, and we read the newspapers, which are very poor models of language, instead of books, which should be far better. Our standard of business letters is very low. It is rare to find a letter of any length without one or more errors of language, to say nothing of frequent errors in spelling made by ignorant stenographers and not corrected by the business men who sign the letters.

But a change is coming over us. We have suddenly taken to reading books, and while they are not always the best books, they are better than newspapers. And now a young business man feels that it is distinctly to his advantage if he can dictate a thoroughly good letter to his superior or to a well informed customer. Good letters raise the tone of a business house, poor letters give the idea that it is a cheapjack concern. In social life, well written letters, like good conversational powers, bring friends, and introduce the writer into higher circles. A command of language is the index of culture, and the uneducated man or woman who has become wealthy or has gained any special success is eager to put on this wedding garment of refinement. If he continues to

regard a good command of language as a wedding garment, he will probably fail in his effort; but a few will discover the way to self-education and actively follow it to its conclusion adding to their first success this new achievement.

But we may even go farther. The right kind of language-teaching will also give us power, a kind of eloquence, a skill in the use of words, which will enable us to frame advertisements which will draw business, letters which will win customers, and to speak in that elegant and forceful way so effective in selling goods. When all advertisements are couched in very imperfect language, and all business letters are carelessly written, of course no one has an advantage over another, and a good knowledge and command of language would not be much of a recommendation to a business man who wants a good assistant. But when a few have come in and by their superior command of language gained a distinct advantage over rivals, then the power inherent in language comes into universal demand—the business standard is raised. There are many signs now that the business standard in the use of language is being distinctly raised. Already a stenographer who does not make errors commands a salary from 25 per cent. to 50 per cent. higher than the average, and is always in demand. Advertisement writers must have not only business instinct but language instinct, and knowledge of correct, as well as forceful, expression.

Granted, then, that we are all eager to better

our knowledge of the English language, how shall we go about it?

There are literally thousands of published books devoted to the study and teaching of our language. In such a flood it would seem that we should have no difficulty in obtaining good guides for our study.

But what do we find? We find spelling-books filled with lists of words to be memorized; we find grammars filled with names and definitions of all the different forms which the language assumes; we find rhetorics filled with the names of every device ever employed to give effectiveness to language; we find books on literature filled with the names, dates of birth and death, and lists of works, of every writer any one ever heard of: and when we have learned all these names we are no better off than when we started. It is true that in many of these books we may find prefaces which say, "All other books err in clinging too closely to mere system, to names; but we will break away and give you the real thing." But they don't do it; they can't afford to be too radical, and so they merely modify in a few details the same old system, the system of names. Yet it is a great point gained when the necessity for a change is realized.

How, then, shall we go about our mastery of the English language?

Modern science has provided us a universal method by which we may study and master any

subject. As applied to an art, this method has proved highly successful in the case of music. It has not been applied to language because there was a well fixed method of language study in existence long before modern science was even dreamed of, and that ancient method has held on with wonderful tenacity. The great fault with it is that it was invented to apply to languages entirely different from our own. Latin grammar and Greek grammar were mechanical systems of endings by which the relationships of words were indicated. Of course the relationship of words was at bottom logical, but the mechanical form was the chief thing to be learned. Our language depends wholly (or very nearly so) on arrangement of words, and the key is the logical relationship. A man who knows all the forms of the Latin or Greek language can write it with substantial accuracy; but the man who would master the English language must go deeper, he must master the logic of sentence structure or word relations. We must begin our study at just the opposite end from the Latin or Greek; but our teachers of language have balked at a complete reversal of method, the power of custom and time has been too strong, and in the matter of grammar we are still the slaves of the ancient world. As for spelling, the irregularities of our language seem to have driven us to one sole method, memorizing: and to memorize every word in a language is an appalling task. Our rhetoric we have

inherited from the middle ages, from scholiasts, refiners, and theological logicians, a race of men who got their living by inventing distinctions and splitting hairs. The fact is, prose has had a very low place in the literature of the world until within a century; all that was worth saying was said in poetry, which the rhetoricians were forced to leave severely alone, or in oratory, from which all their rules were derived; and since written prose language became a universal possession through the printing press and the newspaper we have been too busy to invent a new rhetoric.

Now, language is just as much a natural growth as trees or rocks or human bodies, and it can have no more irregularities, even in the matter of spelling, than these have. Science would laugh at the notion of memorizing every individual form of rock. It seeks the fundamental laws, it classifies and groups, and even if the number of classes or groups is large, still they have a limit and can be mastered. Here we have a solution of the spelling problem. In grammar we find seven fundamental logical relationships, and when we have mastered these and their chief modifications and combinations, we have the essence of grammar as truly as if we knew the name for every possible combination which our seven fundamental relationships might have. Since rhetoric is the art of appealing to the emotions and intelligence of our hearers, we need to know, not the names of all the different artifices which may be employed,

but the nature and laws of emotion and intelligence as they may be reached through language; for if we know what we are hitting at, a little practice will enable us to hit accurately; whereas if we knew the name of every kind of blow, and yet were ignorant of the thing we were hitting at, namely the intelligence and emotion of our fellow man, we would be forever striking into the air, —striking cleverly perhaps, but ineffectively.

Having got our bearings, we find before us a purely practical problem, that of leading the student through the maze of a new science and teaching him the skill of an old art, exemplified in a long line of masters.

By way of preface we may say that the mastery of the English language (or any language) is almost the task of a lifetime. A few easy lessons will have no effect. We must form a habit of language study that will grow upon us as we grow older, and little by little, but never by leaps, shall we mount up to the full expression of all that is in us.

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WORD-STUDY

INTRODUCTION.

THE STUDY OF SPELLING.

The mastery of English spelling is a serious undertaking. In the first place, we must actually memorize from one to three thousand words which are spelled in more or less irregular ways. The best that can be done with these words is to classify them as much as possible and suggest methods of association which will aid the memory. But after all, the drudgery of memorizing must be gone through with.

Again, those words called homonyms, which are pronounced alike but spelled differently, can be studied only in connection with their meaning, since the meaning and grammatical use in the sentence is our only key to their form. So we have to go considerably beyond the mere mechanical association of letters.

Besides the two or three thousand common irregular words, the dictionary contains something over two hundred thousand other words. Of course no one of us can possibly have occasion to use all of those words; but at the same time, every one of us may sooner or later have occasion to use any one of them. As we cannot tell before hand what ones we shall need, we should be prepared to write any or all of them upon occasion. Of course we may refer to the dictionary; but this is not always, or indeed very often, possible. It would

obviously be of immense advantage to us if we could find a key to the spelling of these numerous but infrequently used words.

The first duty of the instructor in spelling should be to provide such a key. We would suppose, off-hand, that the three hundred thousand school-teachers in the United States would do this immediately and without suggestion—certainly that the writers of school-books would. But many things have stood in the way. It is only within a few years, comparatively speaking, that our language has become at all fixed in its spelling. Noah Webster did a great deal to establish principles, and bring the spelling of as many words as possible to conform with these principles and with such analogies as seemed fairly well established. But other dictionary-makers have set up their ideas against his, and we have a conflict of authorities. If for any reason one finds himself spelling a word differently from the world about him, he begins to say, "Well, that is the spelling given in Worcester, or the Century, or the Standard, or the new Oxford." So the word "authority" looms big on the horizon; and we think so much about authority, and about different authorities, that we forget to look for principles, as Mr. Webster would have us do.

Another reason for neglecting rules and principles is that the lists of exceptions are often so formidable that we get discouraged and exclaim, "If nine tenths of the words I use every day are exceptions to the rules, what is the use of the rules anyway!" Well, the words which constitute that other tenth will aggregate in actual numbers far more than the common words which form the chief part of everyday speech, and as they are selected at random from a vastly larger number, the only possible way to master them

is by acquiring principles, consciously or unconsciously, which will serve as a key to them. Some people have the faculty of unconsciously formulating principles from their everyday observations, but it is a slow process, and many never acquire it unless it is taught them.

The spelling problem is not to learn how to spell nine tenths of our words correctly. Nearly all of us can and do accomplish that. The good speller must spell nine hundred and ninety-nine one thousandths of his word correctly, which is quite another matter. Some of us go even one figure higher.

Our first task is clearly to commit the common irregular words to memory. How may we do that most easily? It is a huge task at best, but every pound of life energy which we can save in doing it is so much gained for higher efforts. We should strive to economize effort in this just as the manufacturer tries to economize in the cost of making his goods.

In this particular matter, it seems to the present writer that makers of modern spelling-books have committed a great blunder in mixing indiscriminately regular words with irregular, and common words with uncommon. Clearly we should memorize first the words we use most often, and then take up those which we use less frequently. But the superintendent of the Evanston schools has reported that out of one hundred first reader words which he gave to his grammar classes as a spelling test, some were misspelled by all but sixteen per cent of the pupils. And yet these same pupils were studying busily away on *categories*, *concatenation*, and *amphibious*. The spelling-book makers feel that they must put hard words into their spellers. Their books are little more than lists of words, and any one can make lists of common, easy

niceties of pronunciation are beyond the student's reach, and equally the niceties of spelling are beyond his reach, too. In ordinary speaking, many vowels and even some consonants are slurred and obscured. If the ear is not trained to exactness, this habit of slurring introduces many inaccuracies. Even in careful speaking, many obscure sounds are so nearly alike that only a finely trained ear can detect any difference. Who of us notices any difference between *er* in *pardoner* and *or* in *honor*? Careful speakers do not pass over the latter syllable quite so hastily as over the former, but only the most finely trained ear will detect any difference even in the pronunciation of the most finely trained voice.

In the lower grades in the schools the ear may be trained by giving separate utterance to each sound in a given word, as f-r-e-n-d, *friend*, allowing each letter only its true value in the word. Still it may also be obtained by requiring careful and distinct pronunciation in reading, not, however, to the extent of exaggerating the value of obscure syllables, or painfully accentuating syllables naturally obscure.

Adults (but seldom children) may train the ear by reading poetry aloud, always guarding against the sing-song style, but trying to harmonize nicely the sense and the rhythm. A trained ear is absolutely necessary to reading poetry well, and the constant reading aloud of poetry cannot but afford an admirable exercise.

For children, the use of diacritical marks has little or no value, until the necessity arises for consulting the dictionary for pronunciation. They are but a mechanical system, and the system we commonly use is so devoid of permanence in its character that every dictionary has a different system. The

one most common in the schools is that introduced by Webster; but if we would consult the Standard or the Century or the Oxford, we must learn our system all over again. To the child, any system is a clog and a hindrance, and quite useless in teaching him phonetic values, wherein the voice of the teacher is the true medium.

For older students, however, especially students at home, where no teacher is available, phonetic writing by means of diacritical marks has great value.* It is the only practicable way of representing the sounds of the voice on paper. When the student writes phonetically he is obliged to observe closely his own voice and the voices of others in ordinary speech, and so his ear is trained. It also takes the place of the voice for dictation in spelling tests by mail or through the medium of books.

2. **Train the Eye.** No doubt the most effective part of learning spelling is to train the eye carefully to observe the forms of the words we read in newspapers and in books. If this habit is formed, and the habit of general reading accompanies it, it is sufficient to make a nearly perfect speller. The great question is, how to acquire it.

If entered in order to read we are obliged to observe the forms of words in a general way, and if this is all that is needed, we should all be good spellers if we were able to read fluently. But it is not all. The observation of the general form of a word is not the observation that teaches spelling. We must have the habit of observing every letter in every word and this we are not likely to have unless we give special attention to acquiring it.

There is a danger that we know more than there are sounds. When we write a word, the sound should be written as a guide to the eye, as we have done in this book.

The "visualization" method of teaching spelling now in use in the schools is along the line of training the eye to observe every letter in a word. It is good so far as it goes; but it does not go very far. The reason is that there is a limit to the powers of the memory, especially in the observation of arbitrary combinations of letters. What habits of visualization would enable the ordinary person to glance at such a combination as the following and write it ten minutes afterward with no aid but the single glance: *hwgufhtbizwskoplme*? It would require some minutes' study to memorize such a combination, because there is nothing to aid us but the sheer succession of forms. The memory works by association. We build up a vast structure of knowledge, and each new fact or form must be as securely attached to this as the new wing of a building; and the more points at which attachment can be formed the more easily is the addition made.

The Mastery of Irregular Words.

Here, then, we have the real reason for a long study of principles, analogies, and classifications. They help us to remember. If I come to the word *colonnade* in reading, I observe at once that the double *n* is an irregularity. It catches my eye immediately. "Ah!" I reflect almost in the fraction of a second as I read in continuous flow, "here is another of those exceptions." Building on what I already know perfectly well, I master this word with the very slightest effort. If we can build up a system which will serve the memory by way of association, so that the slight effort that can be given in ordinary reading will serve to fix a word more or less fully, we can soon acquire a marvelous power in the accurate spelling of words.

Again: In a spelling-book before me I see lists of words ending in *ise*, *ize*, and *yse*, all mixed together with no distinction. The arrangement suggests memorizing every word in the language ending with either of these terminations, and until we have memorized any particular word we have no means of knowing what the termination is. If, however, we are taught that *ize* is the common ending, that *ise* is the ending of only thirty-one words, and *yse* of only three or four, we reduce our task enormously and aid the memory in acquiring the few exceptions. When we come to *franchise* in reading we reflect rapidly, "Another of those verbs in *ise*!" or to *paralyse*, "One of those very few verbs in *yse*!" We give no thought whatever to all the verbs ending in *ize*, and so save so much energy for other acquirements.

If we can say, "This is a violation of such and such a rule," or "This is a strange irregularity," or "This belongs to the class of words which substitutes *ea* for the long sound of *e*, or for the short sound of *e*," we have an association of the unknown with the known that is the most powerful possible aid to the memory. The system may fail in and of itself, but it more than serves its purpose thus indirectly in aiding the memory.

We have not spoken of the association of word forms with sounds, the grouping of the letters of words into syllables, and the aid that a careful pronunciation gives the memory by way of association; for while this is the most powerful aid of all it does not need explanation.

The Mastery of Regular Words.

We have spoken of the mastery of irregular words, and in the last paragraph but one we have referred

to the aid which general principles give the memory by way of association in acquiring the exceptions to the rules. We will now consider the great class of words formed according to fixed principles.

Of course these laws and rules are little more than a string of analogies which we observe in our study of the language. The language was not and never will be built to fit these rules. The usage of the people is the only authority. Even clear logic goes down before usage. Languages grow like mushrooms, or lilies, or bears, or human bodies. Like these they have occult and profound laws which we can never hope to penetrate,—which are known only to the creator of all things existent. But as in botany and zoölogy and physiology we may observe and classify our observations, so we may observe a language, classify our observations, and create an empirical science of word-formation. Possibly in time it will become a science something more than empirical.

The laws we are able at this time to state with much definiteness are few (doubling consonants, dropping silent e's, changing y's to i's, accenting the penultimate and antepenultimate syllables, lengthening and shortening vowels). In addition we may classify exceptions, for the sole purpose of aiding the memory.

Ignorance of these principles and classifications, and knowledge of the causes and sources of the irregularities, should be pronounced criminal in a teacher; and failure to teach them, more than criminal in a spelling-book. It is true that most spelling-books do give them in one form or another, but invariably without due emphasis or special drill, a lack which renders them worthless. Pupils and students

should be drilled upon them till they are as familiar as the multiplication table.

We know how most persons stumble over the pronunciation of names in the Bible and in classic authors. They are equally nonplussed when called upon to write words with which they are no more familiar. They cannot even pronounce simple English names like *Cody*, which they call "Coddy," in analogy with *body*, because they do not know that in a word of two syllables a single vowel followed by a single consonant is regularly long when accented. At the same time they will spell the word in all kinds of queer ways, which are in analogy only with exceptions, not with regular formations. Unless a person knows what the regular principles are, he cannot know how a word should regularly be spelled. A strange word is spelled quite regularly nine times out of ten, and if one does not know exactly how to spell a word, it is much more to his credit to spell it in a regular way than in an irregular way.

The truth is, the only possible key we can have to those thousands of strange words and proper names which we meet only once or twice in a lifetime, is the system of principles formulated by philologists. If for no other reason, we should master it that we may come as near as possible to spelling proper names correctly.

CHAPTER I.

LETTERS AND SOUNDS.

We must begin our study of the English language with the elementary sounds and the letters which represent them.

Name the first letter of the alphabet—*a*. The

mouth is open and the sound may be prolonged indefinitely. It is a full, clear sound, an unobstructed vibration of the vocal chords.

Now name the second letter of the alphabet—*b*. You say *bee* or *buh*. You cannot prolong the sound. In order to give the real sound of *b* you have to associate it with some other sound, as that of *e* or *u*. In other words, *b* is in the nature of an obstruction of sound, or a modification of sound, rather than a simple elementary sound in itself. There is indeed a slight sound in the throat, but it is a closed sound and cannot be prolonged. In the case of *p*, which is similar to *b*, there is no sound from the throat.

So we see that there are two classes of sounds (represented by two classes of letters), those which are full and open tones from the vocal chords, pronounced with the mouth open, and capable of being prolonged indefinitely; and those which are in the nature of modifications of these open sounds, pronounced with or without the help of the voice, and incapable of being prolonged. The first class of sounds is called vowel sounds, the second, consonant sounds. Of the twenty-six letters of the alphabet, *a*, *e*, *i*, *o*, and *u* (sometimes *y* and *w*) represent vowel sounds and are called vowels; and the remainder represent consonant sounds, and are called consonants.

A syllable is an elementary sound, or a combination of elementary sounds, which can be given easy and distinct utterance at one effort. Any vowel may form a syllable by itself, but as we

have seen that a consonant must be united with a vowel for its perfect utterance, it follows that every syllable must contain a vowel sound, even if it also contains consonant sounds. With that vowel sound one or more consonants may be united; but the ways in which consonants may combine with a vowel to form a syllable are limited. In general we may place any consonant before and any consonant after the vowel in the same syllable: but *y* for instance, can be given a consonant sound only at the beginning of a syllable, as in *yet*; at the end of a syllable *y* becomes a vowel sound, as in *they* or *only*. In the syllable *twelfths* we find seven consonant sounds; but if these same letters were arranged in almost any other way they could not be pronounced as one syllable—as for instance *wtelthfs*.

A word consists of one or more syllables to which some definite meaning is attached.

The difficulties of spelling and pronunciation arise largely from the fact that in English twenty-six letters must do duty for some forty-two sounds, and even then several of the letters are unnecessary, as for instance *c*, which has either the sound of *s* or of *k*; *x*, which has the sound either of *ks*, *gs*, or *z*; *q*, which in the combination *qu* has the sound of *kw*. All the vowels represent from two to seven sounds each, and some of the consonants interchange with each other.

The Sounds of the Vowels.—(1) Each of the vowels has what is called a long sound and a

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short sound. It is important that these two sets of sounds be fixed clearly in the mind, as several necessary rules of spelling depend upon them. In studying the following table, note that the long sound is marked by a straight line over the letter, and the short sound by a curve.

<i>Long</i>	<i>Short</i>
āte	ăt
gāve	măn
nāme	băg
thēse	pět
mē	těn
(com)plēte	brěd
kīte	sīt
rīce	mill
līme	rīp
nōte	nőt
rōde	rőd
sōle	Töm
cūre	būt
cūte	rŭn
(a)būse	crŭst
scythe	(like)ly

If we observe the foregoing list of words we shall see that each of the words containing a long vowel followed by a single consonant sound ends in silent *e*. After the short vowels there is no

silent *e*. In each case in which we have the silent *e* there is a single long vowel followed by a single consonant, or two consonants combining to form a single sound, as *th* in *scythe*. Such words as *roll*, *toll*, etc., ending in double *l* have no silent *e* though the vowel is long; and such words as *great*, *meet*, *pail*, etc., in which two vowels combine with the sound of one, take no silent *e* at the end. We shall consider these exceptions more fully later; but a *single long* vowel followed by a *single* consonant *always* takes silent *e* at the end. As carefully stated in this way, the rule has no exceptions. The reverse, however, is not always true, for a few words containing a short vowel followed by a single consonant do take silent *e*; but there are very few of them. The principal are *have*, *give*, *live*, *love*, *shove*, *dove*, *above*; also *none*, *some*, *come*, and some words in three or more syllables, such as *domicile*.

2. Beside the long and short sounds of the vowels there are several other vowel sounds.

A has two other distinct sounds:

Ɑ broad, like *aw*, as in *all*, *talk*, etc.

ⱡ Italian, like *ah*, as in *far*, *father*, etc.

Double *o* has two sounds different from long or short *o* alone:

long Ɱ, as in *room*, *soon*, *mood*, etc.

short Ɱ, as in *good*, *took*, *root*, etc.

Ow has a sound of its own, as in *how*, *crowd*, *allow*, etc.; and *ou* sometimes has the same sound, as in *loud*, *rout*, *bough*, etc.

(*Ow* and *ou* are also sometimes sounded like

long *o*, as in *own*, *crow*, *pour*, etc., and sometimes have still other sounds, as *ou* in *bought*).

Oi and *oy* have a distinct sound of their own, as in *oil*, *toil*, *oyster*, *void*, *boy*, *employ*, etc.

Ow and *oi* are called proper diphthongs, as the two vowels combine to produce a sound different from either, while such combinations as *ei*, *ea*, *ai*, etc., are called improper diphthongs (or digraphs), because they have the sound of one or other of the simple vowels.

3. In the preceding paragraphs we have given all the distinct vowel sounds of the language, though many of them are slightly modified in certain combinations. But in many cases one vowel will be given the sound of another vowel, and two or more vowels will combine with a variety of sounds. These irregularities occur chiefly in a few hundred common words, and cause the main difficulties of spelling the English language. The following are the leading substitutes:

ew with the sound of *u* long, as in *few*, *chew*, etc. (perhaps this may be considered a proper diphthong);

e (*ê*, *é*) with the sound of *a* long, as in *fête*, *abbé*, and all foreign words written with an accent, especially French words;

i with the sound of *e* long, as in *machine*, and nearly all French and other foreign words;

o has the sound of double *o* long in *tomb*, *womb*, *prove*, *move*, etc., and of double *o* short in *wolf*, *woman*, etc.;

o also has the sound of u short in *above*, *love*, *some*, *done*, etc.;

u has the sound of double o long after r, as in *rude*, *rule*;

it also has the sound of double o short in *put*, *pull*, *bull*, *sure*, etc.;

ea has the sound of a long, as in *great*; of e long, as in *heat*; of e short, as in *head*; of a Italian (ah), as in *heart*, *hearth*, etc.;

ei has the sound of e long, as in *receive*; of a long, as in *freight*, *weight*; sometimes of i long, as in *either* and *neither*, pronounced with either the sound of e long or i long, the latter being the English usage;

ie has the sound of i long, as in *lie*, and of e long, as in *belief*, and of i short, as in *sieve*;

ai has the sound of a long, as in *laid*, *bail*, *train*, etc., and of a short, as in *plaid*;

ay has the sound of a long, as in *play*, *betray*, *say*, etc.;

oa has the sound of o long, as in *moan*, *foam*, *coarse*, etc.

There are also many peculiar and occasional substitutions of sounds as in *any* and *many* (a as ē), *women* (o as i), *busy* (u as i), *said* (ai as ē), *people* (eo as ē), *build* (u as i), *gauge* (au as ā), *what* (a as ō), etc.

When any of these combinations are to be pronounced as separate vowels, in two syllables, two dots should be placed over the second, as in *naïve*.

4. The chief modifications of the elementary sounds are the following:

before *r* each of the vowels *e*, *i*, *o*, *u*, and *y* has almost the same sound, (marked like the Spanish *fi*) as in *her*, *birth*, *honor*, *burr*, and *myrtle*; *o* before *r* sometimes has the sound of *aw*, as in *or*, *for*, etc.;

in unaccented syllables, each of the long vowels has a slightly shortened sound, as in *fatality*, *negotiate*, *intonation*, *refutation*, indicated by a dot above the sign for the long sound; (in a few words, such as *digress*, the sound is not shortened, however);

long *a* (â) is slightly modified in such words as *care*, *fare*, *bare*, etc., while *e* has the same sound in words like *there*, *their*, and *where*; (New England people give *a* the short sound in such words as *care*, etc., and pronounce *there* and *where* with the short sound of *a*, while *their* is pronounced with the short sound of *e*: this is not the best usage, however);

in *pass*, *class*, *command*, *laugh*, etc., we have a sound of *a* between Italian *a* and short *a* (indicated by a single dot over the *a*), though most Americans pronounce it as short, and most English give the Italian sound: the correct pronunciation is between these two.

The Sounds of the Consonants. We have already seen that there are two classes of consonant sounds, those which have a voice sound, as *b*, called *sonant*, and those which are mere breath sounds, like *p*, called *surds* or aspirates. The chief difference between *b* and *p* is that one has the voice sound and the other has not. Most of the

other consonants also stand in pairs. We may say that the sonant consonant and its corresponding surd are the hard and soft forms of the same sound. The following table contains also simple consonant sounds represented by two letters:

<i>Sonant</i>	<i>Surd</i>
b	p
d	t
v	f
g (hard)	k
j	ch
z	s
th (in <i>thine</i>)	th (in <i>thin</i>)
zh (or z as in <i>azure</i>)	sh
w	
y	
l	
m	
n	
r	h

If we go down this list from the top to the bottom, we see that *b* is the most closed sound, while *h* is the most slight and open, and the others are graded in between (though not precisely as arranged above). These distinctions are important, because in making combinations of consonants in the same syllable or in successive syllables we cannot pass abruptly from a closed sound to an open sound, or the reverse, nor from a surd sound to a sonant, or the reverse. *L*, *m*, *n*, and *r* are called *liquids*, and easily combine with other consonants; and so do the sibilants (*s*,

z, etc.). In the growth of the language, many changes have been made in letters to secure harmony of sound (as changing *b* to *p* in *sub-port—support*, and *s*, to *f* in *differ—from dis and fero*). Some combinations are not possible of pronunciation, others are not natural or easy; and hence the alterations. The student of the language must know how words are built; and then when he comes to a strange word he can reconstruct it for himself. While the short, common words may be irregular, the long, strange words are almost always formed quite regularly.

Most of the sonants have but one sound, and none of them has more than three sounds. The most important variations are as follows:

C and **G** have each a soft sound and a hard sound. The soft sound of *c* is the same as *s*, and the hard sound the same as *k*. The soft sound of *g* is the same as *j*, and the hard sound is the true sound of *g* as heard in *gone, bug, struggle*.

Important Rule. *C* and *G* are soft before *e, i,* and *y,* and hard before all the other vowels, before all the other consonants, and at the end of words.

The chief exceptions to this rule are a few common words in which *g* is hard before *e* or *i*. They include—*give, get, gill, gimlet, girl, gibberish, gelding, gerrymander, gewgaw, geyser, giddy, gibbon, gift, gig, giggle, gild, gimp,ingham, gird, girt, girth, eager, and begin*. *G* is soft before a consonant in *judgment lodgment,*

acknowledgment, etc. Also in a few words from foreign languages *c* is soft before other vowels, though in such cases it should always be written with a cedilla (*ç*).

N when marked ñ in words from the Spanish language is pronounced *n-y* (cañon like *canyon*).

Ng has a peculiar nasal sound of its own, as heard in the syllable *ing*.

N alone also has the sound of *ng* sometimes before *g* and *k*, as in *angle*, *ankle*, *single*, etc. (pronounced *ang-gle*, *ang-kle*, *sing-gle*).

Ph has the sound of *f*, as in *prophet*.

Th has two sounds, a hard sound as in *the*, *than*, *bathe*, *scythe*, etc., and a soft sound as in *thin*, *kith*, *bath*, *Smith*, etc. Contrast *breathe* and *breath*, *lath* and *lathe*; and *bath* and *baths*, *lath* and *laths*, etc.

S has two sounds, one its own sound, as in *sin*, *kiss*, *fist* (the same as *c* in *lace*, *rice*, etc.), and the sound of *z*, as in *rise* (contrast with *rice*), *is*, *baths*, *men's*, etc.

X has two common sounds, one that of *ks* as in *box*, *six*, etc., and the other the sound of *gs*, as in *exact*, *exaggerate* (by the way, the first *g* in this word is silent). At the beginning of a word *x* has the sound of *z* as in *Xerxes*.

Ch has three sounds, as heard first in *child*, second in *machine*, and third in *character*. The first is peculiar to itself, the second is that of *sh*, and the third that of *k*.

The sound of *sh* is variously represented: by *sh* as in *share*, *shift*, *shirt*, etc.

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by *ti*, as in *condition*, *mention*, *sanction*, etc.

by *si*, as in *tension*, *suspension*, *extension*, etc.

by *ci*, as in *suspicion*. (Also, *crucifixion*.)

The kindred sound of *zh* is represented by *z* as in *azure*, and *s* as in *pleasure*, and by some combinations.

Y is always a consonant at the beginning of a word when followed by a vowel, as in *yet*, *year*, *yell*, etc.; but if followed by a consonant it is a vowel, as in *Ypsilanti*. At the end of a word it is ways a vowel, as in all words ending in the syllable *ly*.

Exercises. It is very important that the student should master the sounds of the language and the symbols for them, or the diacritical marks, for several reasons:

First, because it is impossible to find out the true pronunciation of a word from the dictionary unless one clearly understands the meaning of the principal marks;

Second, because one of the essentials in accurate pronunciation and good spelling is the habit of analyzing the sounds which compose words, and training the ear to detect slight variations;

Third, because a thorough knowledge of the sounds and their natural symbols is the first step toward a study of the principles governing word formation, or spelling and pronunciation.

For purposes of instruction through correspondence or by means of a textbook, the diacritical marks representing distinct sounds of the

language afford a substitute for the voice in dictation and similar exercises, and hence such work requires a mastery of what might at first sight seem a purely mechanical and useless system.

One of the best exercises for the mastery of this system is to open the unabridged dictionary at any point and copy out lists of words, writing the words as they ordinarily appear in one column, and in an adjoining column the phonetic form of the word. When the list is complete, cover one column and reproduce the other from an application of the principles that have been learned. After a few days, reproduce the phonetic forms from the words as ordinarily written, and again the ordinary word from the phonetic form. Avoid memorizing as much as possible, but work solely by the application of principles. Never write down a phonetic form without fully understanding its meaning in every detail. A key to the various marks will be found at the bottom of every page of the dictionary, and the student should refer to this frequently. In the front part of the dictionary there will also be found an explanation of all possible sounds that any letter may have; and every sound that any letter may have may be indicated by a peculiar mark, so that since several letters may represent the same sound there are a variety of symbols for the same sound. For the purposes of this book it has seemed best to offer only one symbol for each sound, and that symbol the one most fre-

quently used. For that reason the following example will not correspond precisely with the forms given in the dictionary, but a study of the differences will afford a valuable exercise.

Illustration.*

The first place that I can well remember was a
Thē first plās thāt I kǎn wēl rēmēmber wōz ā

large, pleasant meadow with a pond of clear water
lārlj plēs'nt mēdō with ā pōnd ōv klēr wōter

in it. Some shady trees leaned over it, and rushes
in it. Sūm shādī trēz lēnd ōver it, ānd rūshēz

and waterlilies grew at the deep end. Over the
ānd wōterlilīz grū āt thē dēp ēnd. Over thē

hedge on one side we looked into a plowed field,
hēj ōn wūn sīd wē lookt intō ā plowd fēld

and on the other we looked over a gate at our mas-
ānd ōn thē ōther wē lookt ōver ā gāt āt ōwr mās-

ter's house, which stood by the roadside. At the
ter'z hōws, hwīch stood bī thē rōdsīd. At thē

top of the meadow was a grove of fir-trees, and at
tōp ōv thē mēdō wōz ā grōv ōv fir-trēz , ānd āt

*In this exercise, vowels before r marked in Webster with the double curve used over the Spanish n, are left unmarked. Double o with the short sound is also left unmarked.

the bottom a running brook overhung by a steep
 thē bōt'm a rŭnīng brook ōverhŭng bī ā stēp
 bank.
 bānk.

Whilst I was young I lived upon my mother's
 Hwilst I wōz yŭng I livd ūpōn mī mŭther'z
 milk, as I could not eat grass. In the daytime I
 milk, āz I kood nōt ēt grās . In thē dātīm I
 ran by her side, and at night I lay down close by
 rān bī her sīd , ānd āt nīt I lā down-klōs bī
 her. When it was hot we used to stand by the
 her. Hwēn īt wōz hōt wē ūzd tō stānd bī thē
 pond in the shade of the trees, and when it was
 pōnd īn thē shād ōv thē trēz ānd hwēn īt wōz
 cold we had a nice, warm shed near the grove.
 kōld wē hād ā nīs, wawrm shēd nēr thē grōv.

Note. In Webster's dictionary letters which are unmarked have an obscure sound often not unlike uh, or are silent, and letters printed in italics are nearly elided, so very slight is the sound they have if it can be said to exist at all. In the illustration above, all very obscure sounds have been replaced by the apostrophe, while no distinction has been made between short vowels in accented and unaccented syllables.

Studies from the Dictionary.

The following are taken from Webster's Dictionary:

Ab-dōm'-i-noūs: The *a* in *ab* is only a little shorter than *a* in *at*, and the *i* is short being unaccented, while the *o* is silent, the syllable having the sound *nūs* as indicated by the mark over the *u*.

Lēss'en, (lēś'n), lēs'son, (lēś'sn), lēss'er, lēs'sor: Each of these words has two distinct syllables, though there is no recognizable vowel sound in the last syllables of the first two. This eliding of the vowel is shown by printing the *e* and the *o* of the final syllables in italics. In the last two words the vowels of the final syllables are not marked, but have nearly the sound they would have if marked in the usual way for *e* and *o* before *r*. As the syllables are not accented the vowel sound is slightly obscured. *Or* in *lessor* has the sound of the word *or* (nearly), not the sound of *or* in *honor*, which will be found re-spelled (ōn'ur). It will be noted that the double *s* is divided in two of the words and not in the other two. In *lesser* and *lessen* all possible stress is placed on the first syllables, since the terminations have the least possible value in speaking; but in *lesson* and *lessor* we put a little more stress on the final syllables, due to the greater dignity of the letter *o*, and this draws over a part of the *s* sound.

Hon'-ey-cōmb (hūn'y-kōm): The heavy hyphen

indicates that this is a compound word and the hyphen must always be written. The hyphens printed lightly in the dictionary merely serve to separate the syllables and show how a word may be divided at the end of a line. The student will also note that the *o* in *-comb* has its full long value instead of being slighted. This slight added stress on the *o* is the way we have in speaking of indicating that *-comb* was once a word by itself, with an accent of its own.

Exercise.

Select other words from the dictionary, and analyse as we have done above, giving some explanation for every peculiarity found in the printing and marks. Continue this until there is no doubt or hesitation in regard to the meaning of any mark that may be found.

CHAPTER II.

WORD-BUILDING.

English speaking peoples have been inclined to exaggerate the irregularities of the English word-formation. The fact is, only a small number of common words and roots are irregular in formation, while fully nine tenths of all the words in the language are formed according to regular principles, or are regularly derived from the small number of irregular words. We use the irregular words so much more frequently that they do indeed constitute the greater part

of our speech, but it is very necessary that we should master the regular principles of word-building, since they give us a key to the less frequently used, but far more numerous, class which fills the dictionary, teaching us both the spelling of words of which we know the sound, and the pronunciation of words which we meet for the first time in reading.

Accent. In English, accent is an essential part of every word. It is something of an art to learn to throw it on to any syllable we choose, for unless we are able to do this we cannot get the true pronunciation of a word from the dictionary and we are helpless when we are called on to pronounce a word we have never heard.

Perhaps the best way to learn the art of throwing accent is by comparing words in which we are in the habit of shifting the accent to one syllable or another according to the meaning, as for instance the following:

1. **Accent.**

- a. What *ac'cent* has this word?
- b. With what *accent'uation* do you *accent'* this word?

2. **Concert.**

- a. Did you go to the *con'cert* last night?
- b. By *concert'ed* action we can do anything.

3. **Contrast.**

- b. What a *con'trast* between the rich man and the poor man!
- b. *Contrast'* good with bad, black with white, greatness with littleness.

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4. Permit.

- a. I have a building-*per'mit*.
- b. My mother will not *permit'* me to go.

5. Present.

- a. He received a beautiful Christmas *pres'ent*.
- b. She was *present'ed* at court.

6. Prefix.

- a. Sub is a common *pre'fix*
- b. *Prefix'* sub to port and you get support.

7. Compound.

- a. He can *compound'* medicine like a druggist.
- b. Nitroglycerine is a dangerous *com'pound*.

As a further illustration, read the following stanza of poetry, especially accenting the syllables as marked:

Tell' me not' in mourn'ful num'bers,

"Life' is but' an emp'ty dream'!"

For' the soul' is dead' that slum'bers,

And' things are' not what' they seem'.

This is called scanning, and all verse may be scanned in the same way. It is an excellent drill in learning the art of throwing the stress of the voice on any syllable that may be desired.

Two Laws of Word-Formation.

We are now prepared to consider the two great laws governing word-formation. These are:

1. Law: All vowels in combination with consonants are naturally short unless the long sound is given by combination with other vowels, by accent, or by position in the syllable with reference to consonants.

2. **Law:** Words derived from other words by the addition of prefixes or suffixes always retain the original form as far as possible.

1. We are likely to suppose that the natural or original sound of a vowel is the long sound, because that is the sound we give it when naming it in the alphabet. If we will examine a number of words, however, we shall soon see that in combination with consonants all vowels have a tendency to a short or obscure pronunciation. The sounds of the consonants are naturally obscure, and they draw the vowels to a similar obscurity.

Since such is the case, when a vowel is given its long sound there is always a special reason for it. In the simple words *not*, *pin*, *her*, *rip*, *rid*, *cut*, *met*, we have the short sounds of the vowels; but if we desire the long sounds we must add a silent *e*, which is not pronounced as *e*, but has its sound value in the greater stress put upon the vowel with which it is connected. By adding silent *e* to the above words we have *note*, *pine*, *here*, *ripe*, *ride*, *mete*. In each of these cases the *e* follows the consonant, though really combining with the vowel before the consonant; but if we place the additional *e* just after the first *e* in *met* we have *meet*, which is a word even more common than *mete*. *E* is the only vowel that may be placed after the consonant and still combine with the vowel before it; but nearly all the other vowels may be placed beside the vowel that would otherwise be short in order to make

it long, and sometimes this added vowel is placed before as well as after the vowel to be lengthened. Thus we have *boat*, *bait*, *beat*, *field*, *chief*, etc. There are a very, very few irregular words in which the vowel sound has been kept short in spite of the added vowel, as for instance, *head*, *sieve*, etc. It appears that with certain consonants the long sound is especially difficult, and so in the case of very common words the wear of common speech has shortened the vowels in spite of original efforts to strengthen them. This is peculiarly true of the consonant *v*, and the combination *th*, and less so of *s*, and *z*. So in *live*, *have*, *give*, *love*, *shove*, *move*, etc., the vowel sound is more or less obscured even in spite of the silent *e*, though in the less common words *alive*, *behave*, etc., the long sound strengthened by accent has not been lost. So as a rule two silent vowels are now used to make the vowel before the *v* long, as in *leave*, *believe*, *receive*, *bees*, *weave*, etc. In the single word *sieve* the vowel remains short in spite of two silent vowels added to strengthen it. Two vowels are also sometimes required to strengthen a long vowel before *th*, as in *breathe*, though when the vowel itself is a strong one, as *a* in *bathe*, the second vowel is not required, and *o* in *both* is so easily increased in sound that the two consonants alone are sufficient. It will be seen, therefore, that much depends on the quality of the vowel. *A* and *o* are the strongest vowels, *i* the weakest (which accounts for *sieve*).

After *s* and *z* we must also have a silent *e* in addition to the silent vowel with which the sounded vowel is combined, as we may see in *cheese*, *increase*, *freeze*, etc. The added vowel in combination with the long vowel is not always needed, however, as we may see in contrasting *raise* and *rise*.

Not only vowels but consonants may serve to lengthen vowel sounds, as we see in *right*, *night*, *bright*, and in *scold*, *roll*, etc. Only *o* is capable of being lengthened by two simple consonants such as we have in *scold* and *roll*. In *calm* and *ball*, for instance, the *a* has one of its extra values rather than its long sound. The *gh* is of course a powerful combination. Once it was pronounced; but it became so difficult that we have learned to give its value by dwelling a little on the vowel sound.

Another powerful means of lengthening a vowel is accent. When a vowel receives the full force of the accent by coming at the end of an accented syllable it is almost invariably made long. We see this in monosyllables such as *he*, *no*, etc. It is often necessary to strengthen by an additional silent vowel, however, as in *tie*, *sue*, *view*, etc., and *a* has a peculiarity in that when it comes at the end of a syllable alone it has the sound of *ah*, or *a* Italian, rather than that of *a* long, and we have *pa*, *ma*, etc., and for the long sound *y* is added, as in *say*, *day*, *ray*. *I* has a great disinclination to appear at the end of a word, and so is usually changed to *y* when such a position

is necessary, or it takes silent *e* as indicated above; while this service on the part of *y* is reciprocated by *i*'s taking the place of *y* inside a word, as may be illustrated by *city* and *cities*.

When a vowel gets the *full force* of the accent in a word of two or more syllables it is bound to be long, as for instance the first *a* in *ma'di a*. Even the stress necessary to keep the vowel from running into the next syllable will make it long, though the sound is somewhat obscured, some other syllable receiving the chief accent, as the first *a* in *ma gi'cian*. In this last word *i* seems to have the full force of the accent, yet it is not long; and we note the same in such words as *condi'tion*, etc. The fact is, however, that *i* being a weak vowel easily runs into the consonant sound of the next syllable, and if we note the sounds as we pronounce *condition* we shall see that the *sh* sound represented by *ti* blends with the *i* and takes the force of the accent. We cannot separate the *ti* or *ci* from the following portion of the syllable, since if so separated they could not have their *sh* value; but in pronunciation this separation is made in part and the *sh* sound serves both for the syllable that precedes and the syllable that follows. In a word like *di men'sion* we find the *i* of the first syllable long even without the accent, since the accent on *men* attaches the *m* so closely to it that it cannot in any way relieve the *i*. So we see that in an accented syllable the consonant before a short vowel, as well as the consonant following it, receives

part of the stress. This is especially noticeable in the word *ma gi'cian* as compared with *mag'ic*. In *magic* the syllable *ic* is in itself so complete that the *g* is kept with the *a* and takes the force of the accent, leaving the *a* short. In *magician* the *g* is drawn away from the *a* to help out the short *i* followed by an *sh* sound, and the *a* is lengthened even to altering the form of the simple word. In the word *ma'gian*, again, we find *a* long, the *g* being needed to help out the *i*.

Since accent makes a vowel long if no consonant intervenes at the end of a syllable, and as a single consonant following such a vowel in a word of two syllables (though not in words of three or more) is likely to be drawn into the syllable following, a single consonant following a single short vowel must be doubled. If two or more consonants follow the vowel, as in *masking*, *standing*, *wilting*, the vowel even in an accented syllable remains short. But in *pinning* with one *n* following the *i* in the accented syllable, we know that the vowel must be long, for if it were short the word would be written *pinning*.

Universal Rule: *Monosyllables* in which a single vowel is followed by a single consonant (except *v* and *h* never doubled) *double the final consonant* when a single syllable beginning with a vowel is added, and *all words* so ending double the final consonant on the addition of a syllable beginning with a vowel *if the syllable containing the single vowel* followed by a single consonant *is to be accented*.

Thus we have *can*—*canning*, *run*—*running*, *fun*—*funny*, *flat*—*flattish*; and also *sin*—*sinned* (for the *ed* is counted a syllable though not pronounced as such nowadays); *preferred*, but *preference*, since the accent is thrown back from the syllable containing the single vowel followed by a single consonant in the word *preference*, though not in *preferred*; and of course the vowel is not doubled in *murmured*, *wondered*, *covered*, etc.

If, however, the accented syllable is followed by two or more syllables, the tendency of accent is to shorten the vowel. Thus we have *gram-mat'ical*, etc., in which the short vowel in the accented syllable is followed by a single consonant not doubled. The word *na'tion* (with a long *a*) becomes *na'tional* (short *a*) when the addition of a syllable throws the accent on to the antepenult. The vowel *u* is never shortened in this way, however, and we have *lu'bricate*, not *lūbricate*. We also find such words as *no'tional* (long *o*). While accented syllables which are followed by two or more syllables seldom if ever double the single consonant, in pronunciation we often find the vowel long if the two syllables following contain short and weak vowels. Thus we have *pe'riod* (long *e*), *ma'niac* (long *a*), and *o'rient'al* (long *o*).

In words of two syllables and other words in which the accent comes on the next to the last syllable, a short vowel in an accented syllable should logically always be followed by more than

one consonant or a double consonant. We find the double consonant in such words as *summer*, *pretty*, *mammal*, etc. Unfortunately, our second law, which requires all derived words to preserve the form of the original root, interferes with this principle very seriously in a large number of English words. The roots are often derived from languages in which this principle did not apply, or else these roots originally had very different sound values from those they have with us. So we have *body*, with one *d*, though we have *shoddy* and *toddy* regularly formed with two *d*'s, and we have *finish*, *exhibit*, etc.; in *col'onnade* the *n* is doubled in a syllable that is not accented.

The chief exception to the general principle is the entire class of words ending in *ic*, such as *colic*, *cynic*, *civic*, *antithetic*, *peripatetic*, etc. If the root is long, however, it will remain long after the addition of the termination *ic*, as *music* (from *muse*), *basic* (from *base*), etc.

But in the case of words which we form ourselves, we will find practically no exceptions to the rule that a short vowel in a syllable *next* to the last *must* be followed by a *double consonant* when accented, while a short vowel in a syllable *before* the next to the last is *not* followed by a double consonant when the syllable is accented.

2. Our second law tells us that the original form of a word or of its root must be preserved as far as possible. Most of the words referred to above in which single consonants are doubled or not doubled in violation of the general rule

are derived from the Latin, usually through the French, and if we were familiar with those languages we should have a key to their correct spelling. But even without such thorough knowledge, we may learn a few of the methods of derivation in those languages, especially the Latin, as well as the simpler methods in use in the English.

Certain changes in the derived words are always made, as, for instance, the dropping of the silent *e* when a syllable beginning with a vowel is added.

Rule. Silent *e* at the end of a word is dropped whenever a syllable beginning with a vowel is added.

This rule is not quite universal, though nearly so. The silent *e* is always retained when the vowel at the beginning of the added syllable would make a soft *c* or *g* hard, as in *serviceable*, *changeable*, etc. In *changing*, *chancing*, etc., the *i* of the added syllable is sufficient to make the *c* or *g* retain its soft sound. In such words as *cringe* and *singe* the silent *e* is retained even before *i* in order to avoid confusing the words so formed with other words in which the *ng* has a nasal sound; thus we have *singeing* to avoid confusion with *singing*, though we have *singed* in which the *e* is dropped before *ed* because the dropping of it causes no confusion. Formerly the silent *e* was retained in *moveable*; but now we write *movable*, according to the rule.

Of course when the added syllable begins with

a consonant, the silent *e* is *n*ot dropped, since dropping it would have the effect of shortening the preceding vowel by making it stand before two consonants. A few monosyllables ending in two vowels, one of which is silent *e*, are exceptions: *duly*, *truly*; also *wholly*.

Also final *y* is changed to *i* when a syllable is added, unless that added syllable begins with *i* and two *i*'s would thus come together. *I* is a vowel never doubled. This we have *citified*, but *citifying*.

We have already seen that final consonants may be doubled under certain circumstances when a syllable is added.

These are nearly all the changes in spelling that are possible when words are formed by adding syllables; but changes in pronunciation and vowel values are often affected, as we have seen in *nation* (*a* long) and *national* (*a* short).

Prefixes. But words may be formed by prefixing syllables, or by combining two or more words into one. Many of these formations were effected in the Latin before the words were introduced into English; but we can study the principles governing them and gain a key to the spelling of many English words.

In English we unite a preposition with a verb by placing it after the verb and treating it as an adverb. Thus we have "breaking in," "running over," etc. In Latin the preposition in such cases was prefixed to the word; and there were particles used as prefixes which were never used

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as prepositions. We should become familiar with the principal Latin prefixes and always take them into account in the spelling of English words. The principal Latin prefixes are:

ab (abs)—from	non—not
ad—to	ob—in front of, in the way of
ante—before	per—through
bi (bis)—twice	post—after
circum (circu)—around	pre—before
con—with	pro—for, forth
contra (counter)—against	re—back or again
de—down, from	retro—backward
dis—apart, not	se—aside
ex—out of, away from	semi—half
extra—beyond	sub—under
in—in, into, on; <i>also</i>	super—above, over
not (another word)	trans—over, beyond
inter—between	ultra—beyond
	vice—instead of.

Of these prefixes, those ending in a single consonant are likely to change that consonant for euphony to the consonant beginning the word to which the prefix is attached. Thus *ad* drops the *d* in *ascend*, becomes *ac* in *accord*, *af* in *affiliate*, *an* in *annex*, *ap* in *appropriate*, *at* in *attend*; *con* becomes *com* in *commotion*, also in *compunction* and *compress*, *cor* in *correspond*, *col* in *collect*, *co* in *co-equal*; *dis* becomes *dif* in *differ*; *ex* becomes *e* in *eject*, *ec* in *eccentric*, *ef* in *effect*; *in* becomes *il* in *illuminate*, *im* in *import*, *ir* in *irreconcila-*

ble; *ob* becomes *op* in *oppress*, *oc* in *occasion*, *of* in *offend*; and *sub* becomes *suc* in *succeed*, *sup* in *support*, *suf* in *suffix*, *sug* in *suggest*, *sus* in *sustain*. The final consonant is changed to a consonant that can be easily pronounced before the consonant with which the following syllable begins. Following the rule that the root must be changed as little as possible, it is always the prefix, not the root, which is compelled to yield to the demands of euphony.

A little reflection upon the derivation of words will thus often give us a key to the spelling. For instance, suppose we are in doubt whether *irredeemable* has two *r*'s or only one: we know that *redeem* is a root, and therefore the *ir* must be a prefix, and the two *r*'s are accounted for,—indeed are necessary in order to prevent our losing sight of the derivation and meaning of the word. In the same way, we can never be in doubt as to the two *m*'s in *commotion*, *commencement*, etc.

We have already noted the tendency of *y* to become *i* in the middle of a word. The exceptional cases are chiefly derivatives from the Greek, and a study of the Greek prefixes will often give us a hint in regard to the spelling of words containing *y*. These prefixes, given here in full for convenience, are:

a (an)—without, not	anti—against, opposite
amphi—both, around	apo (ap)—from
ana—up, back, through	cata—down

dia—through	meta (met)—beyond,
en (em)—in	change
epi (ep)—upon	syn (sy, syl, sym)—
hyper—over, excessive	with, together
hypo—under	

In Greek words also we will find *ph* with the sound of *f*. We know that *symmetrical*, *hypophosphite*, *metaphysics*, *emphasis*, etc., are Greek because of the key we find in the prefix, and we are thus prepared for the *y*'s and *ph*'s. *F* does not exist in the Greek alphabet (except as *ph*) and so we shall never find it in words derived from the Greek.

The English prefixes are not so often useful in determining peculiar spelling, but for completeness we give them here:

a—at, in, on (ahead)
be—to make, by (benumb)
en (em)—in, on, to make (encircle, empower)
for—not, from (forbear)
fore—before (forewarn)
mis—wrong, wrongly (misstate)
out—beyond (outbreak)
over—above (overruling)
to—the, this (to-night)
un—not, opposite act (unable, undeceive)
under—beneath (undermine)
with—against, from (withstand)

CHAPTER III. WORD-BUILDING—RULES AND APPLICATIONS.

There are a few rules and applications of the principles of word-formation which may be found fully treated in the chapter on "Orthography" at the beginning of the dictionary, but which we present here very briefly, together with a summary of principles already discussed.

Rule 1. *F*, *l*, and *s* at the end of a monosyllable after a single vowel are commonly doubled. The exceptions are the cases in which *s* forms the plural or possessive case of a noun, or third person singular of the verb, and the following words: *clef*, *if*, *of*, *pal*, *sol*, *as*, *gas*, *has*, *was*, *yes*, *gris*, *his*, *is*, *thus*, *us*. *L* is not doubled at the end of words of more than one syllable, as *parallel*, *willful*, etc.

Rule 2. No other consonants thus situated are doubled. Exceptions: *ebb*, *add*, *odd*, *egg*, *inn*, *bunn*, *err*, *burr*, *purr*, *butt*, *flz*, *fuzz*, *buzz*, and a few very uncommon words, for which see the chapter in the dictionary above referred to.

Rule 3. A consonant standing at the end of a word immediately after a diphthong or double vowel is never doubled. The word *guess* is only an apparent exception, since *u* does not form a combination with *e* but merely makes the *g* hard.

Rule 4. Monosyllables ending in the sound of *k* represented by *c* usually take *k* after the

in *back*, *knock*, etc. Exceptions: *talc*, *zinc*, *roc*, *arc*, and a few very uncommon words. Words of more than one syllable ending in *ic* or *iac* do not take *k* after the *c* (except *derrick*), as for example *elegiac*, *cubic*, *music*, etc. If the *c* is preceded by any other vowel than *i* or *ia*, *k* is added to the *c*, as in *barrack*, *hammock*, *wedlock*. Exceptions: *almanac*, *havoc*, and a very few uncommon words.

Rule 5. To preserve the hard sound of *c* when a syllable is added which begins with *e*, *i*, or *y*, *k* is placed after final *c*, as in *trafficking*, *zincky*, *colicky*.

Rule 6. *X* and *h* are never doubled, *v* and *j* seldom. *G* with the soft sound cannot be doubled, because then the first *g* would be made hard. Example: *mag'ic*. *Q* always appears with *u* following it, and here *u* has the value of the consonant *w* and in no way combines or is counted with the vowel which may follow it. For instance *squatting* is written as if *squat* contained but one vowel.

Rule 7. In simple derivatives a single final consonant following a single vowel in a syllable that receives an accent is doubled when another syllable beginning with a vowel is added.

Rule 8. When accent comes on a syllable standing next to the last, it has a tendency to lengthen the vowel; but on syllables farther from the end, the tendency is to shorten the vowel without doubling the consonant. For example, *na'tion* (*a* long), but *na'tional* (*a* short); *gram-mar*, but *grammat'ical*.

Rule 9. Silent *e* at the end of a word is usually dropped when a syllable beginning with a vowel is added. The chief exceptions are words in which the silent *e* is retained to preserve the soft sound of *c* or *g*.

Rule 10. Plurals are regularly formed by adding *s*; but if the word end in a sibilant sound (*sh, zh, z, s, j, ch, x*), the plural is formed by adding *es*, which is pronounced as a separate syllable. If the word end in a sibilant sound followed by silent *e*, that *e* unites with the *s* to form a separate syllable. Examples: *seas, cans; boxes, churches, brushes; changes, services*.

Rule 11. Final *y* is regularly changed to *i* when a syllable is added. In plurals it is changed to *ies*, except when preceded by a vowel, when a simple *s* is added without change of the *y*. Examples: *clumsy, clumsily; city, cities; chimney, chimneys*. We have *colloquies* because *u* after *q* has the value of the consonant *w*. There are a few exceptions to the above rule. When two *i*'s would come together, the *y* is not changed, as in *carrying*.

Rule 12. Words ending in a double consonant commonly retain the double consonant in derivatives. The chief exception is *all*, which drops one *l*, as in *almighty, already, although*, etc. According to English usage other words ending in double *l* drop one *l* in derivatives, and we have *skillful* (for *skillful*), *wilful* (for *willful*), etc., but Webster does not approve this custom. *Ful* is an affix, not the word *full* in a compound.

EXCEPTIONS AND IRREGULARITIES.

1. Though in the case of simple words ending in a double consonant the derivatives usually retain the double consonant, *pontific* and *pontifical* (from *pontiff*) are exceptions, and when three letters of the same kind would come together, one is usually dropped, as in *agreed* (*agree* plus *ed*), *illy* (*ill* plus *ly*), *belless*, etc. We may write *bell-less*, etc., however, in the case of words in which three *l*'s come together, separating the syllables by a hyphen.

2. To prevent two *i*'s coming together, we change *i* to *y* in *dying*, *tying*, *vying*, etc., from *die*, *tie*, and *vie*.

3. Derivatives from *adjectives* ending in *y* do not change *y* to *i*, and we have *shyly*, *shyness*, *slyly*, etc., though *drier* and *driest* from *dry* are used. The *y* is not changed before *ship*, as in *secretaryship*, *ladyship*, etc., nor in *babyhood* and *ladykin*.

4. We have already seen that *y* is not changed in derivatives when it is preceded by another vowel, as in the case of *joyful*, etc.; but we find exceptions to this principle in *daily*, *laid*, *paid*, *said*, *saith*, *slain*, and *staid*; and many write *gaily* and *gaiety*, though Webster prefers *gayly* and *gayety*.

5. Nouns of one syllable ending in *o* usually take a silent *e* also, as *toe*, *doe*, *shoe*, etc., but other parts of speech do not take the *e*, as *do*, *to*, *so*, *no*, and the like, and nouns of more than one syllable, as *potato*, *tomato*, etc., omit the *e*. Mon-

osyllables ending in *oe* usually retain the silent *e* in derivatives, and we have *shoeing*, *toeing*, etc. The commoner English nouns ending in *o* also have the peculiarity of forming the plural by adding *es* instead of *s*, and we have *potatoes*, *tomatoes*, *heroes*, *echoes*, *cargoes*, *embargoes*, *motatoes*; but nouns a trifle more foreign form their plurals regularly, as *solos*, *zeros*, *pianos*, etc. When a vowel precedes the *o*, the plural is always formed regularly. The third person singular of the verb *woo* is *wooes*, of *do* *does*, of *go* *goes*, etc., in analogy with the plurals of the nouns ending in *o*.

6. The following are exceptions to the rule that silent *e* is retained in derivatives when the added syllable begins with a consonant: *judgment*, *acknowledgment*, *lodgment*, *wholly*, *abridgment*, *nursing*, *wisdom*, etc.

7. Some nouns ending in *f* or *fe* change those terminations to *ve* in the plural, as *beef*—*beeves*, *leaf*—*leaves*, *knife*—*knives*, *loaf*—*loaves*, *life*—*lives*, *wife*—*wives*, *thief*—*thieves*, *wolf*—*wolves*, *self*—*selves*, *shelf*—*shelves*, *calf*—*calves*, *half*—*halves*, *elf*—*elves*, *sheaf*—*sheaves*. We have *chief*—*chiefs* and *handkerchief*—*handkerchiefs*, however, and the same is true of all nouns ending in *f* or *fe* except those given above.

8. A few nouns form their plurals by changing a single vowel, as *man*—*men*, *woman*—*women*, *goose*—*geese*, *foot*—*feet*, *tooth*—*teeth*, etc. Compounds follow the rule of the simple form, but the plural of *talisman* is *talismans*, of *Ger-*

man is *Germans*, of *musselman* is *musselmans*, because these are not compounds of *men*.

9. A few plurals are formed by adding *en*, as *brother—brethren*, *child—children*, *ox—oxen*.

10. *Brother*, *pea*, *die*, and *penny* have each two plurals, which differ in meaning. *Brothers* refers to male children of the same parents, *brethren* to members of a religious body or the like; *peas* is used when a definite number is mentioned, *pease* when bulk is referred to; *dies* are instruments used for stamping, etc., *dice* cubical blocks used in games of chance; *pennies* refer to a given number of coins, *pence* to an amount reckoned by the coins. *Acquaintance* is sometimes used in the plural for *acquaintances* with no difference of meaning.

11. A few words are the same in the plural as in the singular, as *sheep*, *deer*, *trout*, etc.

12. Some words derived from foreign languages retain the plurals of those languages. For example:

datum—data	crisis—crises
criterion—criteria	matrix—matrices
genus—genera	focus—foci
larva—larvæ	monsieur—messieurs

13. A few allow either a regular plural or the plural retained from the foreign language:

formula—formulæ or formulas
beau—beaux or beaus
index—indices or indexes
stratum—strata or stratums
bandit—banditti or bandits

cherub—cherubim or cherubs

seraph—seraphim or seraphs

14. In very loose compounds in which a noun is followed by an adjective or the like, the noun commonly takes the plural ending, as in *courts-martial*, *sons-in-law*, *cousins-german*. When the adjective is more closely joined, the plural ending must be placed at the end of the entire word. Thus we have *cupfuls*, *handfuls*, etc.

Different Spellings for the same Sound.

Perhaps the greatest difficulty in spelling English words arises from the fact that words and syllables pronounced alike are often spelled differently, and there is no rule to guide us in distinguishing. In order to fix their spelling in mind we should know what classes of words are doubtful, and when we come to them constantly refer to the dictionary. To try to master these except in the connections in which we wish to use them the writer believes to be worse than folly. By studying such words in pairs, confusion is very likely to be fixed forever in the mind. Most spelling-books commit this error, and so are responsible for a considerable amount of bad spelling, which their method has actually introduced and instilled into the child's mind.

Persons who read much are not likely to make these errors, since they remember words by the form as it appeals to the eye, not by the sound in which there is no distinction. The study of such words should therefore be conducted chiefly while writing or reading, not orally.

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While we must memorize, one at a time as we come to them in reading or writing, the words or syllables in which the same sound is represented by different spellings, still we should know clearly what classes of words to be on the lookout for. We will now consider some of the classes of words in which a single syllable may be spelled in various ways.

Vowel Substitutions in Simple Words.

ea for ē short or e obscure before r.

already	early	heard	search
bread	earn	lead	sergeant
breakfast	earnest	learn	spread
breast	earth	leather	steady
breadth	feather	meadow	thread
death	head	measure	threaten
dearth	health	pearl	tread
dead	heaven	pleasant	wealth
deaf	heavy	read	weather
dread			

ee for ē long.

agree	feel	need	sneeze
beef	feet	needle	squeeze
breed	fleece	peel	street
cheek	green	peep	speech
cheese	heel	queer	steeple
creek	heed	screen	steep
creep	indeed	seed	sweep
cheer	keep	seen	sleet
deer	keel	sheet	teeth
deed	keen	sheep	weep
deep	kneel	sleep	weed
feed	meek	sleeve	week

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ea for ē long.

appear	each	meat	seat
bead	ear	meal	season
beach	easy	mean	seal
bean	east	neat	speak
beast	eaves	near	steam
beat	eager	peas	streak
beneath	feast	(pease)	stream
breathe	fear	peal	tea
cease	feat	peace	team
cheap	grease	peach	tear
cheat	heap	please	tease
clean	hear	preach	teach
clear	heat	reach	veal
congeal	increase	read	weave
cream	knead	reap	weak
crease	lead	rear	wheat
creature	leaf	reason	wreath
dear	leak	repeat	(wreathe)
deal	lean	scream	year
dream	least	seam	yeast
defeat	leave		

ai for ā long.

afraid	gain	pail	saint
aid	gait	paint	snail
braid	gaiter	plain	sprain
brain	grain	prairie	stain
complain	hail	praise	straight
daily	jail	quail	strain
dairy	laid	rail	tail
daisy	maid	rain	train
drain	mail	raise	vain
dainty	maim	raisin	waist
explain	nail	remain	wait
fail	paid	sail	waive
fain			

ai for i or e obscure.

bargain	captain	certain	curtain	mountain
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WORD-STUDY

oa for ō long.

board	float	loan	roam
boat	foam	loaf	shoal
cloak	goat	oak	soap
coax	gloom	oar	soar
coal	groan	oats	throat
coast	hoarse	roast	toad
coarse	load	road	toast

ie for ē long.

believe	fierce	niece	piece
chief	grief	priest	thief

ei for ē long.

neither receipt receive

In *sieve*, *ie* has the sound of *i* short.In *eight*, *skein*, *neighbor*, *rein*, *reign*, *sleigh*, *vein*, *veil*, *weigh*, and *weight*, *ei* has the sound of *a* long.In *height*, *sleight*, and a few other words *ei* has the sound of *i* long.In *great*, *break*, and *steak* *ea* has the sound of *a* long; in *heart* and *hearth* it has the sound of *a* Italian, and in *tear* and *bear* it has the sound of *a* as in *care*.

Silent Consonants etc.

although	hitch	match	sword
answer	honest	might	talk
bouquet	honor	muscle	though
bridge	hustle	naughty	through
calf	island	night	thought
calm	itch	notch	thumb
catch	judge	numb	tough
castle	judgment	often	twitch
caught	knack	palm	thigh
chalk	knead	pitcher	walk
climb	kneel	pitch	watch
ditch	knew	pledge	whole

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dumb	knife	ridge	witch
edge	knit	right	would
folks	knuckle	rough	write
comb	knock	scene	written
daughter	knot	scratch	wrapper
debt	know	should	wring
depot	knowledge	sigh	wrong
forehead	lamb	sketch	wrung
gnaw	latch	snatch	wrote
hatchet	laugh	soften	wrestle
hedge	limb	stitch	yacht
hiccough	listen	switch	

Unusual Spellings.

The following words have irregularities peculiar to themselves.

ache	done	liquor	pray
any	double	marriage	prepare
air	diamond	mayor	rogue
apron	every	many	scheme
among	especially	melon	scholar
again	February	minute	screw
aunt	flourish	money	shoe
against	flown	necessary	shoulder
biscuit	fourteen	ninety	soldier
build	forty	ninth	stomach
busy	fruit	nothing	sugar
business	gauge	nuisance	succeed
bureau	glue	obey	precede
because	gluey	ocean	proceed
carriage	guide	once	procedure
coffee	goes	onion	suspicion
collar	handkerchief	only	they
color	honey	other	tongue
country	heifer	owe	touch
couple	impatient	owner	trouble
cousin	iron	patient	wagon
cover	juice	people	were
does	liar	pigeon	where
dose	lion	prayer	wholly

WORD-STUDY

C with the sound of s.

In the following words the sound of *s* is represented by *c* followed by a vowel that makes this letter soft:

city	lice	fleece	piece
face	spice	fierce	place
ice	circus	furnace	principal
juice	citron	fence	principle
lace	circumstance	grocer	parcel
necessary	centre	grace	produce
nuisance	cent	icicle	prejudice
once	cellar	instance	trace
pencil	certain	innocent	voice
police	circle	indecent	receipt
policy	concert	decent	recite
pace	concern	introduce	cite
race	cell	juice	sauce
rice	dunce	justice	saucer
space	decide	lettuce	sentence
trace	December	medicine	scarcely
twice	dance	mercy	since
trice	disgrace	niece	silence
thrice	exercise	ounce	service
nice	excellent	officer	crevice
price	except	patience	novice
slice	force	peace	

Words ending in *cal* and *cle*.

Words in *cal* are nearly all derived from other words ending in *ic*, as *classical*, *cubical*, *clerical*, etc. Words ending in *cle* are (as far as English is concerned) original words, as *cuticle*, *miracle*, *manacle*, etc. When in doubt, ask the question if, on dropping the *al* or *le*, a complete word ending in *ic* would be left. If such a word is left, the ending is *al*, if not, it is probably *le*.

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Er and re.

Webster spells *theater*, *center*, *meter*, etc., with the termination *er*, but most English writers prefer *re*. *Meter* is more used to denote a device for measuring (or a "gas meter"), *metre* as the French unit of length (in the "Metric system"). In words like *acre* even Webster retains *re* because *er* would make the *c* (or *g*) soft.

Words ending in er, ar, or.

First, let it be said that in most words these three syllables (*er*, *ar*, *or*), are pronounced very nearly if not exactly alike (except a few legal terms in *or*, like *mort'gageor*), and we should not try to give an essentially different sound to *ar* or *or** from that we give to *er*. The ending *er* is the regular one, and those words ending in *or* or *ar* are very few in number. They constitute the exceptions.

Common words ending in *ar* with the sound of *er*:

liar	calendar	jocular	ocular
collar	secular	globular	muscular
beggar	dollar	mortar	nectar
burglar	grammar	lunar	similar
solar	tabular	vulgar	tubular
cedar	poplar	popular	altar
jugular	pillar	insular	(for worship)
scholar	sugar	templar	singular

In some words we have the same syllable with the same sound in the next to the last syllable,

*While making no especial difference in the vocalization of these syllables, careful speakers dwell on them a trifle longer than they do on *er*.

as in *solitary, preliminary, ordinary, temporary*, etc. The syllable *ard* with the sound of *erd* is also found, as in *standard, wizard, mustard, mallard*, etc.

Common words ending in *or* with the sound of *er*:

honor	error	spectator	sailor
valor	proprietor	competitor	senator
mayor	arbor	candor	separator
sculptor	chancellor	harbor	solicitor
prior	debtor	meteor	supervisor
ardor	doctor	orator	survivor
clamor	instructor	rumor	tormentor
labor	successor	splendor	testator
tutor	rigor	elector	transgressor
warrior	senator	executor	translator
razor	suitor	factor	divisor
flavor	traitor	generator	director
auditor	donor	impostor	dictator
juror	inventor	innovator	denominator
favor	odor	investor	creator
tumor	conqueror	legislator	counsellor
editor	senior	narrator	councillor
vigor	tenor	navigator	administrator
actor	tremor	numerator	aggressor
author	bachelor	operator	agitator
conductor	junior	originator	arbitrator
savior	oppressor	perpetrator	assessor
visitor	possessor	personator	benefactor
elevator	liquor	predecessor	collector
parlor	surveyor	projector	compitor
ancestor	vapor	prosecutor	conspirator
captor	governor	protector	constructor
creditor	languor	reflector	contributor
victor	professor	regulator	tailor

The *o* and *a* in such words as the above are retained in the English spelling because they were found in the Latin roots from which the words were derived. Some, though not all, of the above words in *or* are usually spelled in England with *our*, as *splendour*, *saviour*, etc., and many books printed in this country for circulation in England retain this spelling.

Words ending in *able* and *ible*.

Another class of words in which we are often confused is those which end in *able* or *ible*. The great majority end in *able*, but a few derived from Latin words in *ibilis* retain the *i*. A brief list of common words ending in *ible* is subjoined:

compatible	perceptible	plausible	ostensible
compressible	susceptible	permissible	tangible
convertible	audible	accessible	contemptible
forcible	credible	digestible	divisible
enforcible	combustible	responsible	discernible
gullible	eligible	admissible	corruptible
horrible	intelligible	fallible	edible
sensible	irascible	flexible	legible
terrible	inexhaustible	incorrigible	indelible
possible	reversible	irresistible	indigestible
visible			

Of course when a soft *g* precedes the doubtful letter, as in *legible*, we are always certain that we should write *i*, not *a*. All words formed from plain English words add *able*. Those familiar with Latin will have little difficulty in recognizing the *i* as an essential part of the root.

WORD-STUDY

Words ending in *ent* and *ant*, and
ence and ance.

Another class of words concerning which we must also feel doubt is that terminating in *ence* and *ance*, or *ant* and *ent*. All these words are from the Latin, and the difference in termination is usually due to whether they come from verbs of the first conjugation or of other conjugations. As there is no means of distinguishing, we must continually refer to the dictionary till we have learned each one. We present a brief list:

ent

confident
belligerent
independent
transcendent
competent
insistent
consistent
convalescent
correspondent
corpulent
dependent
despondent
expedient
impertinent
inclement
insolvent
intermittent
prevalent
superintendent
recipient
proficient
efficient
eminent
excellent
fraudulent

ant

abundant
accountant
arrogant
assailant
assistant
attendant
clairvoyant
combatant
recreant
consonant
conversant
defendant
descendant
discordant
elegant
exorbitant
important
incessant
irrelevant
luxuriant
malignant
petulant
pleasant
poignant
reluctant

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ent

latent
opulent
convenient
corpulent
descendent
different

ant

stagnant
triumphant
vagrant
warrant
attendant
repentant

A few of these words may have either termination according to the meaning, as *confident* (adj.) and *confidant* (noun). Usually the noun ends in *ant*, the adjective in *ent*. Some words ending in *ant* are used both as noun and as adjective, as *attendant*. The abstract nouns in *ence* or *ance* correspond to the adjectives. But there are several of which the adjective form does not appear in the above list:

ence

abstinence
existence
innocence
diffidence
diligence
essence
indigence
negligence
obedience
occurrence
reverence
vehemence
residence
violence
reminiscence
intelligence
presence
prominence

ance

annoyance
cognizance
vengeance
compliance
conveyance
ignorance
grievance
fragrance
pittance
alliance
defiance
acquaintance
deliverance
appearance
accordance
countenance
sustenance
remittance

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ence

prudence
reference
reverence
transference
turbulence
consequence
indolence
patience
beneficence
preference

ance

connivance
resistance
nuisance
utterance
variance
vigilance
maintenance
forbearance
temperance
repentance

Vowels *e* and *i* before *ous*.

The vowels *e* and *i* sometimes have the value of the consonant *y*, as *e* in *righteous*. There is also no clear distinction in sound between *eo* and *ious*. The following lists are composed chiefly of words in which the *e* or the *i* has its usual value. In which words does *e* or *i* have the consonant value of *y*?

eous

aqueous
gaseous
hideous
courteous
instantaneous
miscellaneous
simultaneous
spontaneous
righteous
gorgeous
nauseous
outrageous

ious.

copious
dubious
impious
delirious
impervious
amphibious
ceremonious
deleterious
supercilious
punctilious
religious
sacrilegious

Notice that all the accented vowels except *i* in antepenultimate syllables are long before termination.

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Words ending in *ize*, *ise*, and *yse*.

In English we have a few verbs ending in *ise*, though *ize* is the regular ending of most verbs of this class, at least according to the American usage. In England *ise* is often substituted for *ize*. The following words derived through the French must always be written with the termination *ise*:

advertise	criticise	enfranchise
catechise	disfranchise	franchise
compromise	emprise	reprise
devise	exorcise	surprise
divertise	premise	apprise
exercise	surmise	comprise
misprise	affranchise	despise
supervise	circumcise	disenfranchise
advise	demise	enterprise
chastise	disguise	manumise

A few words end in *yse* (*yze*): *analyse*, *paralyse*. They are all words from the Greek.

Words ending in *cious*, *sion*, *tion*, etc.

The common termination is *tious*, but there are a few words ending in *cious*, among them the following:

avaricious	capricious	judicious	malicious
pernicious	suspicious	vicious	conscious
tenacious	precocious	sagacious	

The endings *tion* and *sion* are both common; *sion* usually being the termination of words originally ending in *d*, *de*, *ge*, *mit*, *rt*, *se*, and *so*, as *extend*—*extenston*.

Cion and *cian* are found only in a few words, such as *suspicion*, *physician*. Also, while *tial* is

most common by far, we also have *cial* as in *special*, *official*, etc.

Special words with c sounded like s.

We have already given a list of simple words in which *c* is used for *s*, but the following may be singled out because they are troublesome:

acquiesce	publicity	scenery	oscillate
paucity	license	condescend	rescind
reticence	tenacity	effervesce	transcend
vacillate	crescent	proboscis	
coincidence	prejudice	scintillate	

Words with obscure Vowels.

The following words are troublesome because some vowel, usually in the next to the last syllable unaccented, is so obscured that the pronunciation does not give us a key to it:

a	e	i
almanac	celebrate	expiate
apathy	desecrate	privilege
avarice	supplement	rarity
cataract	liquefy	stupidity
citadel	petroleum	verify
dilatory	rarefy	epitaph
malady	skeleton	retinue
ornament	telescope	nutriment
palatable	tragedy	vestige
propagate	gayety	medicine
salary	lineal	impediment
separate	renegade	prodigy
extravagant	secretary	serenity
	deprecate	terrify
	execrate	edifice
	implement	orifice
	maleable	sacrilege
	promenade	specimen

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e
recreate
stupefy
tenement
vegetate
academy
remedy
revenue
serenade

Words ending in *cy* and *sy*.

Cy is the common termination, but some words are troublesome because they terminate in *sy*. *Prophecy* is the noun, *prophesy* the verb, distinguished in pronunciation by the fact that the final *y* in the verb is long, in the noun it is short. The following are a few words in *sy* which deserve notice:

controversy	embassy	hypocrisy	fantasy
ecstasy	heresy	courtesy	

The above lists are for reference and for review. No one, in school or out, should attempt to memorize these words offhand. The only rational way to learn them is by reference to the dictionary when one has occasion to write them, and to observe them in reading. These two habits, the use of the dictionary and observing the formation of words in reading, will prove more effective in the mastery of words of this character than three times the work applied in any other way. The usual result of the effort to memorize in lists is confusion so instilled that it can never be eradicated.

By way of review it is often well to look over such lists as those above, and common words which one is likely to use and which one feels one ought to have mastered, may be checked with a pencil, and the attention concentrated upon them for a few minutes. It will be well also to compare such words as *stupefy* and *stupidity*, *rarity* and *rarefy*.

Homonyms.

The infatuation of modern spelling-book makers has introduced the present generation to a serious difficulty in spelling which was not accounted great in olden times. The pupil now has forced upon him a large number of groups of words pronounced alike but spelled differently. The peculiar trouble with these words is due to the confusion between the two forms, and to increase this the writers of spelling-books have insisted on placing the two forms side by side in black type or italic so that the pupil may forever see those two forms dancing together before his eyes whenever he has occasion to use one of them. The attempt is made to distinguish them by definitions or use in sentences; but as the mind is not governed by logical distinctions so much as by association, the pupil is taught to associate each word with the word which may cause him trouble, not especially with the meaning to which the word ought to be so wedded that there can be no doubt or separation.

These words should no doubt receive careful

attention; but the association of one with the other should never be suggested to the pupil: it is time enough to distinguish the two when the pupil has actually confused them. The effort should always be made to fix in the pupil's mind from the beginning an association of each word with that which will be a safe key at all times. Thus *hear* may be associated (should always be associated) with *ear*, *their* (*theyr*) with *they*, *here* and *there* with each other and with *where*, etc. It will also be found that in most cases one word is more familiar than the other, as for instances *been* and *bin*. We learn *been* and never would think of confusing it with *bin* were we not actually taught to do so. In such cases it is best to see that the common word is quite familiar; then the less common word may be introduced, and nine chances out of ten the pupil will not dream of confusion. In a few cases in which both words are not very often used, and are equally common or uncommon, as for instance *mantle* and *mantel*, distinction may prove useful as a method of teaching, but generally it will be found best to drill upon one of the words, finding some helpful association for it, until it is thoroughly mastered; then the pupil will know that the other word is spelled in the other way, and think no more about it.

The following quotations contain words which need special drill. This is best secured by writing ten or twenty sentences containing each word, an effort being made to use the word in as many

different ways and connections as possible. Thus we may make sentences containing *there*, as follows:

There, where his kind and gentle face looks down upon me, I used to stand and gaze upon the marble form of Lincoln.

Here and there we found a good picture.

There was an awful crowd.

I stopped there a few moments.

Etc., etc.

Quotations.

Heaven's *gate* is shut to him who comes alone.

—Whittier.

Many a *tale* of former day

Shall wing the laughing hours away.

—Byron.

Fair hands the broken grain shall sift,

And *knead* its meal of gold.

—Whittier.

They are slaves who fear to speak

For the fallen and the *weak*.

—Lowell.

If any man hath ears to *hear*, let him hear.

And he saith unto them, Take heed what ye *hear*.

—Bible.

Hark! I *hear* music on the zephyr's wing.

—Shelley.

Row, brothers, *row*, the stream runs fast,

The rapids are near, and the daylight's past!

—Moore.

Each boatman bending to his *oar*,
With measured sweep the burden bore.

—*Scott.*

The visions of my youth are past,
Too bright, *too* beautiful to last.

—*Bryant.*

(We seldom err in the use of *to* and *two*; but in how many different ways may *too* properly be used?)

With kind words and kinder looks he *bade* me
go my way.

—*Whittier.*

(The *a* in *bade* is short.)

Then, as to greet the sunbeam's birth,
Rises the choral *hymn* of earth.

—*Mrs. Hemans.*

Come thou with me to the vineyards nigh,
And we'll pluck the grapes of the richest *dye*.

—*Mrs. Hemans.*

If any one attempts to *haul* down the American
flag, shoot him on the spot.

—*John A. Dix.*

In all the trade of war, no *feat*
Is nobler than a brave retreat.

—*Samuel Butler.*

His form was bent, and his *gait* was slow,
His long thin hair was white as snow.

—*George Arnold.*

Green pastures she views in the midst of the
dale,

Down which she so often has tripped with her
pail.

—*Wordsworth*

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Like Aesop's fox when he had lost his *tail*,
would have all his fellow-foxes cut off theirs.

—Robert Burton.

He that is thy friend indeed,
He will help thee in thy *need*.

—Shakspeare.

Flowery May, who from her green lap throws
The yellow cowslip, and the *pale* primrose.

—Milton.

What, keep a *week* away? Seven days and seven
nights? Eight score and eight hours?

—Shakspeare.

Spring and Autumn *here*
Danc'd hand in hand.

—Milton.

Chasing the wild *deer*, and following the *roe*,—
My heart's in the Highlands wherever I go.

—Burns.

Th' allotted hour of daily sport is o'er,
And Learning beckons from her temple's door?

—Byron.

To know, to esteem, to love,—and then to part,
Makes up life's tale to many a feeling heart.

—Coleridge.

Bad men excuse their faults, good men will
leave them.

—Ben Jonson.

He was a man, take *him* for all in all,
I shall not look upon his like again.

—Shakspeare.

There will little learning *die* then, that day
thou art hanged.

—Shakspeare.

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Be merry all, be merry all,
With holly dress the festive *hall*.

—*W. R. Spencer.*

When youth and pleasure meet,
To chase the glowing hours with flying *feet*.

—*Byron.*

Quotations containing words in the following list may be found in "Wheeler's Graded Studies in Great Authors: A Complete Speller," from which the preceding quotations were taken. Use these words in sentences, and if you are not sure of them, look them up in the dictionary, giving especial attention to quotations containing them.

ale	great	rice	isle	our
dear	aught	male	throne	stair
rode	foul	none	vane	capitol
ore	mean	plane	seize	alter
blew	seam	pore	sore	pearl
awl	moan	fete	slight	might
thyme	knot	poll	freeze	kiln
new	rap	sweet	knave	rhyme
ate	bee	throe	fane	shone
lie	wrap	borne	reek	rung
cell	not	root	Rome	hue
dew	loan	been	rye	pier
sell	told	load	style	strait
won	cite	feign	flea	wreck
praise	hair	forte	faint	sear
high	seed	vein	peak	Hugh
prays	night	kill	throw	lyre
hie	knit	rime	bourn	whorl
be	made	shown	route	surge
inn	peace	wrung	soar	purl
ail	in	hew	sleight	altar
road	waist	ode	frieze	cannon
rowed	bread	ere	nave	ascen ^t
by	climb	wrote	reck	prin

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blue	heard	wares	sere	mantle
tier	sent	urn	wreak	weather
so	sun	plait	roam	barren
all	some	arc	wry	current
two	air	bury	flee	miner
time	tares	peal	feint	cellar
knew	rain	doe	pique	mettle
ate	way	grown	mite	pendent
leaf	wait	flue	seer	advice
one	threw	know	idle	illusion
due	fir	sea	pistol	assay
sew	hart	lie	flower	felicity
tear	pause	mete	holy	genius
buy	would	lynx	serf	profit
lone	pear	bow	borough	statute
hare	fair	stare	capital	poplar
night	mane	belle	canvas	precede
clime	lead	read	indict	lightning
sight	meat	grate	martial	patience
tolled	rest	ark	kernel	devise
site	scent	ought	carat	disease
knights	bough	slay	bridle	insight
maid	reign	thrown	lesson	dissent
cede	scene	vain	council	decease
beech	sail	bin	collar	extant
waste	bier	lode	levy	dessert
bred	pray	fain	accept	ingenuous
piece	right	fort	affect	liniment
beach	ruff	wade	presence	populous
sum	toe	fowl	deference	stature
plum	yew	mien	emigrant	sculpture
e'er	sale	write	prophecy	fissure
cent	prey	mown	sculptor	facility
son	rite	sole	plaintive	essay
weight	rough	drafts	populous	allusion
tier	tow	fore	ingenious	advise
rein	steal	bass	lineament	pendant
weigh	done	beat	desert	metal
heart	bare	seem	extent	seller
wood	their	steel	pillow	minor
paws	creek	dun	stile	complement

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through	soul	bear	descent	currant
fur	draught	there	incite	baron
fare	four	creak	pillar	wether
main	base	bore	device	mantel
pare	beet	ball	patients	principal
beech	heel	wave	lightening	burrow
meet	but	chews	proceed	canon
wrest	steaks	staid	plaintiff	surf
led	coarse	caste	prophet	wholly
bow	choir	maize	immigrant	serge
seen	cord	heel	fisher	whirl
earn	chaste	bawl	difference	liar
plate	boar	course	presents	idyl
wear	butt	quire	effect	flour
rote	stake	chord	except	pistol
peel	waive	chased	levee	idol
you	choose	tide	choler	rise
berry	stayed	sword	counsel	rude
flew	cast	mail	lessen	team
know	maze	nun	bridal	corps
dough	ween	plain	carrot	peer
groan	hour	pour	colonel	straight
links	birth	fate	marshal	teem
see	horde	wean	indite	reed
lye	aisle	hoard	assent	beau
bell	core	berth	sleigh	compliment

The preceding list contains several pairs of words often confused with each other though they are not pronounced exactly alike.

Of course when confusion actually exists in a person's mind, a drill on distinctions is valuable. But in very many cases no confusion exists, and in such cases it is worse than unfortunate to introduce it to the mind. In any case it is by far the better way to drill upon each word separately, using it in sentences in as many different ways as possible; and the more familiar of two

words pronounced alike or nearly alike should be taken up first. When that is fixed, passing attention may be given to the less familiar; but it is a great error to give as much attention to the word that will be little used as to the word which will be used often. In the case of a few words such as *principle* and *principal*, *counsel* and *council*, confusion is inevitable, and the method of distinction and contrast must be used; but even in cases like this, the method of studying each word exhaustively by itself will undoubtedly yield good results.

Division of Words into Syllables.

In writing it is often necessary to break words at the ends of lines. This can properly be done only between syllables, and this is the usage in the United States for the most part, though in Great Britain words are usually divided so as to show their etymological derivation.

The following rules will show the general usage in this country:

1. All common English prefixes and suffixes are kept undivided, even if the pronunciation would seem to require division. Thus, *tion* and similar endings, *ble*, *cious*, etc., are never divided. The termination *ed* may be carried over to the next line even when it is not pronounced, as in *scorn-ed*, but this is objectionable and should be avoided when possible. When a Latin or other foreign prefix appears in English as an essential part of the root of the word, and the pronun-

ciation requires a different division from that which would separate the original parts, the word is divided as pronounced, as *pref'ace* (because we pronounce the *e* short), *prog'ress*, etc. (The English divide thus: *pre-face*, *pro-gress*.)

2. Otherwise, words are divided as pronounced, and the exact division may be found in the dictionary. When a vowel is followed by a single consonant and is short, the consonant stands with the syllable which precedes it, especially if accented. Examples: *gram-mat'ic-al*, *math-e-mat'ics*. (The people of Great Britain write these words *gram-ma-ti-cal*, *ma-the-ma-ti-cal*, etc.)

3. Combinations of consonants forming digraphs are never divided. Examples: *ng*, *th*, *ph*.

4. Double consonants are divided. Examples: *Run-ning*, *drop-ped* (if absolutely necessary to divide this word), *sum-mer*.

5. Two or more consonants, unless they are so united as to form digraphs or fixed groups, are usually divided according to pronunciation. Examples: *pen-sive*, *sin-gle* (here the *n* has the *ng* nasal sound, and the *g* is connected with the *l*), *doc-tor*, *con-ster-nation*, *ex-am-ple*, *sub-stan-tive*.

6. A vowel sounded long should as a rule close the syllable, except at the end of a word. Examples: *na'tion* (we must also write *na'tion-al*, because *tion* cannot be divided), *di-men'sion*, *deter'min-ate*, *con-no-ta'tion*.

Miscellaneous examples: *ex-haust'ive*, *pre-par'a-tive*, *sen-si-bil'i-ty*, *joc'u-lar-y*, *pol-y-pho'n'-ic*, *op-po'nent*.

CHAPTER IV.

PRONUNCIATION.

This chapter is designed to serve two practical objects: First, to aid in the correction and improvement of the pronunciation of everyday English; second, to give hints that will guide a reader to a ready and substantially correct pronunciation of strange words and names that may occasionally be met with.

Accent.

Let us first consider accent. We have already tried to indicate what it is. We will now attempt to find out what principles govern it.

Accent is very closely associated with rhythm. It has already been stated that a reading of poetry will cultivate an ear for accent. If every syllable or articulation of language received exactly the same stress, or occupied exactly the same time in pronunciation, speech would have an intolerable monotony, and it would be impossible to give it what is called "expression." Expression is so important a part of language that the arts of the orator, the actor, and the preacher depend directly upon it. It doubles the value of words.

The foundation of expression is rhythm, or regular succession of stress and easy gliding over syllables. In Latin it was a matter of "quantity," or long and short vowels. In English it

is a mixture of "quantity" (or length and shortness of vowels) and special stress given by the speaker to bring out the meaning as well as to please the ear. Hence English has a range and power that Latin could never have had.

In poetry, accent, quantity, and rhythm are exaggerated according to an artificial plan; but the same principles govern all speech in a greater or less degree, and even the pronunciation of every word of two syllables or more. The fundamental element is "time" as we know it in music. In music every bar has just so much time allotted to it, but that time may be variously divided up between different notes. Thus, suppose the bar is based on the time required for one full note. We may have in place of one full note two half notes or four quarter notes, or a half note lengthened by half and followed by two eighth notes, or two quarter notes followed by a half note, and so on. The total time remains the same, but it may be variously divided, though not without reference to the way in which other bars in the same piece of music are divided.

We will drop music and continue our illustration by reference to English poetry. In trochaic metre we have an accented syllable followed by an unaccented, and in dactylic we have an accented syllable followed by two unaccented syllables, as for instance in the following:

Trochaic—

"In' his cham'ber, weak' and dy'ing,
Was' the Nor'man bar'on ly'ing."

Dactylic—

"This' is the for'est prime'val. The mur'muring
pines' and the hem'locks . . .
Stand' like Dru'ids of eld'."

Or in the iambic we have an unaccented syllable followed by an accented, as in—

"It was' the schoo'ner Hes'perus'
That sail'd the win'try sea'."

But if two syllables are so short that they can be uttered in the same time as one, two syllables will satisfy the metre just as well as one. Thus we have the following, in the same general meter as the foregoing quotation:

"I stood' on the bridge' at mid'night,
As the clocks' were stri'king the hour'."

It is all a matter of time. If we were to place a syllable that required a long time for utterance in a place where only a short time could be given to it, we should seriously break the rhythmic flow; and all the pauses indicated by punctuation marks are taken into account, in the same way that rests are counted in music. The natural pause at the end of a line of poetry often occupies the time of an entire syllable, and we have a rational explanation of what has been called without explanation "catalectic" and "acatalectic" lines.

The same principles govern the accenting of single words in a very large degree, and must be taken into account in reading prose aloud.

The general tendency of the English language is to throw the accent toward the beginning of a

word, just as in French the tendency is to throw it toward the end. Words of two and three syllables are regularly accented on the first syllable; but if the second syllable is stronger than the first, it will get the accent. Thus we have *sum'mer*, *ar'gue*, *pres'ent*, etc.; but *agree'*, *resolve'*, *retain'*, etc.*

Sometimes the strength of both syllables in words of two syllables is equal, and then the accent may be placed on either at will, as in the case of *re'tail*, and *retail'*, *pro'ceed* and *proceed'*, etc. There are about sixty of these words capable of being differently accented according to meaning. The verb usually takes the accent on the last syllable. In words in which it seems desirable on account of the meaning to accent the first syllable when the second syllable is naturally stronger, that second syllable is deliberately shortened in the pronunciation, as in *moun'tain*, *cur'tain*, etc., in which the last syllable has the value of *tin*.

In words of three syllables, the accent is usually on the first syllable, especially if the second syllable is weak and the last syllable no weaker if not indeed stronger. Thus we have *pe'-ri-od*, *per'-son-ate*, *It'-aly*, etc.

If for any reason the second syllable becomes

*In the chapter at the beginning of Webster's dictionary devoted to accent it is stated that these words are accented on the last syllable because by derivation the root rather than the prefix receives the accent. This "great principle of derivation" often fails, it is admitted. We have indicated the natural reason why it cannot fail in the cases mentioned. A voice would be incapable of accenting easily the *u* prefix in such a word as *ac-cuse'*, for instance.

stronger than either the first or the last, then the second syllable must receive the accent and the syllable before it is usually strengthened. Thus we have *i-tal'-ic*, and there is a natural tendency to make the *i* long, though in *Italy* it is short. This is because *tal* is stronger than *ic*, though not stronger than *y*. The syllable *ic* is very weak, but the obscure *er*, *or*, *ur* is still weaker, and so we have *rhet'-or-ic*. In *his-tor'-ic* the first syllable is too weak to take an accent, and we strengthen its second syllable, giving *o* the *aw* sound.

It will be seen that in words of two or more syllables there may be a second, and even a third accent, the voice dwelling on every other syllable. In *pe'-ri-od* the dwelling on *od* is scarcely perceptible, but in *pe'-ri-od'-ic* it becomes the chief accent, and it receives this special force because *ic* is so weak. In *ter'-ri-to-ry* the secondary accent on *to* is slight because *ry* is nearly equal and it is easy to spread the stress over both syllables equally.

The principles above illustrated have a decided limitation in the fact that the value of vowels in English is more or less variable, and the great "principle of derivation," as Webster calls it, exercises a still potent influence, though one becoming every year less binding. The following words taken bodily from the Greek or Latin are accented on the penult rather than the antepenult (as analogy would lead us to accent them) because in the original language the penultimate

vowel was long: *abdo'men*, *hori'zon*, *deco'rum*, *diplo'ma*, *muse'um*, *sono'rous*, *acu'men*, *bitu'men*; and similarly such words as *farra'go*, etc. We may never be sure just how to accent a large class of names taken from the Latin and Greek without knowing the length of the vowel in the original,—such words, for example, as *Mede'a*, *Posi'don* (more properly written *Posei'don*), *Came'nia*, *Iphigeni'a*, *Casto'lus*, *Cas'tores*, etc.

In a general way we may assume that the chief accent lies on either the penult or antepenult, the second syllable from the end, or the third, and we will naturally place it upon the one that appears to us most likely to be strong, while a slight secondary accent goes on every second syllable before or after. If the next to the last syllable is followed by a double consonant, we are sure it must be accented, and if the combination of consonants is such that we cannot easily accent the preceding syllable we need entertain no reasonable doubt. By constant observation we will soon learn the usual value of vowels and syllables as we pronounce them in ordinary speaking, and will follow the analogy. If we have difficulty in determining the chief accent, we will naturally look to see where secondary accents may come, and thus get the key to the accent.

It will be seen that rules are of little value, in this as in other departments of the study of language. The main thing is to form the *habit of observing words* as we read and pronounce them, and thus develop a habit and a sense that will

guide us. The important thing to start with is that we should know the general principle on which accent is based.

Special Rules for Accent.

Words having the following terminations are usually accented on the antepenult, or second syllable from the end: *-cracy*, *-ferous*, *-fluent*, *-flous*, *-honal*, *-gony*, *-grapher*, *-graphy*, *-loger*, *-logist*, *-logy*, *-loquy*, *-machy*, *-mathy*, *-meter*, *-metry*, *-nomy*, *-parous*, *-pathy*, *-phony*, *-scopy*, *-strophe*, *-tomy*, *-trophy*, *-vomous*, *-vorous*.

Words of more than two syllables ending in *-cate*, *-date*, *-gate*, *-fy*, *-tude*, and *-ty* preceded by a vowel usually accent the antepenult, as *dep'recate*, etc.

All words ending in a syllable beginning with an *sh* or *zh* sound, or *y* consonant sound, except those words ending in *ch* sounded like *sh* as *capu-chin'*, accent the penult or next to the last syllable, as *dona'tion*, *condi'tion*, etc.

Words ending in *ic* usually accent the penult, *scientific*, *histor'ic*, etc. The chief exceptions are *Ar'abic*, *arith'metic*, *ar'senic*, *cath'olic*, *cho'l'eric*, *her'etic*, *lu'natic*, *pleth'oric*, *pol'itic*, *rhet'oric*, *tur'meric*. *Climacteric* is accented by some speakers on one syllable and by some on the other; so are *splenetic* and *schismatic*.

Most words ending in *eal* accent the antepenult, but *ide'al* and *hymene'al* are exceptions. Words in *-ean* and *-eum* are divided, some one way and some the other.

Words of two syllable ending in *ose* usually accent the last syllable, as *verbose'*, but words of three or more syllables with this ending accent the antepenult, with a secondary accent on the last syllable, as *com'-a-tose*.

When it is desired to distinguish words differing but by a syllable, the syllable in which the difference lies is given a special accent, as in *bi'-en'nial* and *tri'en'nial*, *em'inent* and *im'minent*, *op'pose'* and *sup'pose'*, etc.

Sounds of Vowels in Different Positions.

Let us now consider the value of vowels.

We note first that position at the end of a word naturally makes every vowel long except *y*; (e. g., *Levi*, *Jehu*, *potato*); but *a* has the Italian sound at the end of a word, or the sound usually given to *ah*.

A vowel followed by two or more consonants is almost invariably short. If a vowel is followed by one consonant in an accented syllable it will probably receive the accent and be long, if the word has two syllables, as in *Kinah*, but if the word has three syllables the consonant will probably receive the accent and the vowel will be short, as in *Jön'adab*.

In words of three or more syllables the vowels are naturally short unless made long by position or the like; but the vowel in the syllable before the one which receives the accent, if it is the first syllable of the word and followed by but one consonant, is likely to be long, because the consonant

which would otherwise end the syllable is drawn over to the accented syllable, as in *dī-men'sion*. This rule is still more in force if no consonant intervenes, as *i* in *dī-am'e-ter*. If the vowel is followed by two consonants which naturally unite, as *i* in *dī-gress*, it is also long. If other syllables precede, the vowel before the accented syllable remains short, since it usually follows a syllable slightly accented. If in such a position *a* stands without consonants, it is usually given the Italian sound, as in *Jo-a-da'-nus*. When two *a*'s come together in different syllables, the first *a* will usually have the Italian sound unless it is accented, as in *Ju-ak'-o-bah*.

In pronouncing words from foreign languages, it is well to remember that in nearly all languages beside the English, *i*, when accented, has the sound of the English long *e*, *e* when accented has the sound of English long *a*, and *a* has the Italian sound. The English long sounds are seldom or never represented in foreign words by the corresponding letters. The sound of English long *i* is represented by a combination of letters, usually, such as *ei*.

We may also remember that in Teutonic languages *g* is usually hard even before *e*, *i*, and *y*, but in Romance languages, or languages derived from the Latin, these vowels make the *g* and *c* soft.

Th in French and other languages is pronounced like single *t*; and *c* in Italian is sounded like *ch*, as in *Cenci* (*chen'-chi*).

Cultured Pronunciation.

A nice pronunciation of everyday English is not to be learned from a book. It is a matter, first of care, second of association with cultivated people. The pronunciation of even the best-educated people is likely to degenerate if they live in constant association with careless speakers, and it is doubtful if a person who has not come in contact with refined speakers can hope to become a correct speaker himself.

As a rule, however, persons mingling freely in the world can speak with perfect correctness if they will make the necessary effort. Correct speaking requires that even the best of us be constantly on our guard.

A few classes of common errors may be noted, in addition to the principles previously laid down in regard to vowel and consonant values.

First, we should be careful to give words their correct accent, especially the small number of words not accented strictly in accordance with the analogies of the language, such as *fi-nance'* and *ro-mance'*, which may never be accented on the first syllable, though many careless speakers do so accent them. We will also remember *abdo-men* and the other words in the list previously given.

Second, we should beware of a habit only too prevalent in the United States of giving syllables not properly accented some share of the regular accent. Dickens ridicules this habit unmercifully.

fully in "Martin Chuzzlewit." Words so mispronounced are *ter-ri-to-ry*, *ex-act-ly*, *in-ter-est*, *bi-cy-cle*, etc. In the latter word this secondary accent is made to lengthen the *y*, and so causes a double error. The habit interferes materially with the musical character of easy speech and destroys the desirable musical rhythm which prose as well as poetry should have.

Third, the vowel *a* in such syllables as those found in *command*, *chant*, *chance*, *graft*, *staff*, ~~mass~~, *clasp*, etc., should not have the flat sound heard in *as*, *gas*, etc., nor should it have the broad Italian sound heard in *father*, but rather a sound between. Americans should avoid making their *a*'s too flat in words ending in *ff*, *ft*, *ss*, *st*, *sk*, and *x* preceded by *a*, and in some words in which *a* is followed by *nce* and *nt*, and even *nd*, and Englishmen should avoid making them too broad.

Fourth, avoid giving *u* the sound of *oo* on all occasions. After *r* and in a few other positions we cannot easily give it any other sound, but we need not say ~~some~~-able, *soo'-per-noo'-mer-a-ry*; nor ~~more~~, *stoo*, etc.

Fifth, the long *a* sound in words like *both*, *hour*, *ouch*, etc., should be given its full value, with *ou* being obscured. New England people often mispronounce these words by shortening the *o*. Likewise they do not give the *a* in *care*, *bear*, *fair*, etc., and the *e* in *where*, *there*, and *their*, the correct sound, a modification of the long *a*. These words are often pronounced with the short or flat sound of *a* or *e* (*cār*, *thēr*, etc.).

Sixth, the obscured sound of *a* in *wander*, *what*, etc., should be between broad *a* as in *all* and Italian *a* as in *far*. It is about equivalent to *o* in *not*.

Seventh, *a*, *e*, *i*, *o* (except in accented syllables), and *u* are nearly alike in sound when followed by *r*, and no special effort should be made to distinguish *a*, *o*, or *u*, though the syllables containing them have in fact the slightest possible more volume than those containing *e* or *i* followed by *r*. Careless speakers, or careful speakers who are not informed, are liable to try to make more of a distinction than really exists.

In addition to these hints, the student will of course make rigorous application of principles before stated. *G* and *c* will be soft before *e*, *i*, and *y*, hard before other vowels and all consonants; vowels receiving the accent on the second syllable from the end (except *i*) will be pronounced long (and we shall not hear *au-dă'-cious* for *au-dā'-cious*); and all vowels but *u* in the third syllable or farther from the end will remain short if followed by a consonant, though we should be on the lookout for such exceptions as *ab-stē'-mious*, etc. (As the *u* is kept long we will say *trū'-cu-lency* (troo), not *trūc'-u-lency*, and *sū'-pernumery*, not *sūp'-ernumerary*, etc.).

These hints should be supplemented by reference to a good dictionary or list of words commonly mispronounced.

CHAPTER V.

A SPELLING DRILL.

The method of using the following story of Robinson Crusoe, specially arranged as a spelling drill, should include these steps:

1. Copy the story paragraph by paragraph, with great accuracy, noting every punctuation mark, paragraph indentations, numbers, and headings. Words that should appear in italics should be underlined once, in small capitals twice, in capitals three times. After the copy has been completed, compare it word by word with the original, and if errors are found, copy the entire story again from beginning to end, and continue to copy it till the copy is perfect in every way.

2. When the story has been accurately copied with the original before the eyes, let some one dictate it, and copy from the dictation, afterward comparing with the original, and continuing this process till perfection is attained.

3. After the ability to copy accurately from dictation has been secured, write out the story phonetically. Lay aside the phonetic version for a week and then write the story out from this version with the ordinary spelling, subsequently comparing with the original until the final version prepared from the phonetic version is accurate in every point.

The questions may be indefinitely extended. After this story has been fully mastered, a simple

book like "Black Beauty" will furnish additional material for drill. Mental observations, such as those indicated in the notes and questions, should become habitual.

THE STORY OF ROBINSON CRUSOE.

(For Dictation.)

I.

(Once writers of novels were called liars by some people, because they made up out of their heads the stories they told. In our day we know that there is more truth in many a novel than in most histories. The story of Robinson Crusoe was indeed founded upon the experience of a real man, named Alexander Selkirk, who lived seven years upon a deserted island. Besides that, it tells more truly than has been told in any other writing what a sensible man would do if left to care for himself, as Crusoe was.)

1. A second storm came upon us (says Crusoe in telling his own story), which carried us straight away westward. Early in the morning, while the wind was still blowing very hard, one of the men cried out, "Land!" We had no sooner run out of the cabin than the ship struck upon a sandbar, and the sea broke over her in such a manner that we were driven to shelter from the foam and spray.

Questions and Notes. What is peculiar about *writers, liars, know, island, straight, foam, spray?* (Answer. In *liars* we have *ar*, not *er*. In

ers, what silent letters?) Make sentences containing *right, there, hour, no, strait, see*, correctly used. Point out three words in which *y* has been changed to *i* when other letters were added to the word. Indicate two words in which *ea* has different sounds. Find the words in which silent *e* was dropped when a syllable was added. What is peculiar about *sensible? cabin? driven? truly? Crusoe?*

To remember the spelling of *their*, whether it is *ei* or *ie*, note that it refers to what *they* possess, *theyr* things—the *y* changed to *i* when *r* is added.

II.

2. We were in a dreadful condition, and the storm having ceased a little, we thought of nothing but saving our lives. In this distress the mate of our vessel laid hold of a boat we had on board, and with the help of the other men got her flung over the ship's side. Getting all into her, we let her go and committed ourselves, eleven in number, to God's mercy and the wild sea.

(While such a wind blew, you may be sure they little knew where the waves were driving them, or if they might not be beaten to pieces on the rocks. No doubt the waves mounted to such a height and the spray caused such a mist that they could see only the blue sky above them.)

3. After we had driven about a league and a half, a raging wave, mountain high, took us with such fury that it overset the boat, and, separating us, gave us hardly time to cry, "Oh, God!"

Questions and Notes. What words in the above paragraphs contain the diagraph *ea*? What sound does it represent in each word? What other diagraphs are found in words in the above paragraphs? What silent letters? What principle or rule applies to *condition*? *having*? *distress*? *getting*? *committed*? *eleven*? What is peculiar about *thought*? *lives*? *laid*? *mercy*? *blew*? *pieces*? *mountain*? *league*? *half*? *could*? Compare *ei* in *height* and *i* alone in *high*. Think of *nothing* as *no thing*. To remember the *ie* in *piece*, remember that *pie* and *piece* are spelled in the same way. *Separate* has an *a* in the second syllable—like *part*, since *separate* means to “*part* in two.” You easily see the word **PART** in **SEPARATE**. Observe that *ful* in *dreadful* has but one *l*.

III.

4. That wave carried me a vast way on toward shore, and having spent itself went back, leaving me upon the land almost dry, but half dead with the water I had taken into my lungs and stomach. Seeing myself nearer the mainland than I had expected, with what breath I had left I got upon my feet and endeavored with all my strength to make toward land as fast as I could.

5. I was wholly buried by the next wave that came upon me, but again I was carried a great way toward shore. I was ready to burst with holding my breath, when to my relief I found my head and hands shoot above the surface of the water. I was covered again with water, and dashed against a rock. The blow, taking my breast and side, beat the breath quite out of my body. I held fast by the piece of rock, however

and then, although very weak, I fetched another run, so that I succeeded in getting to the mainland, where I sat me down, quite out of reach of the water.

Questions and Notes. In what words in the preceding paragraphs has silent *e* been dropped on adding a syllable? In what words do you find the digraph *ea*, and what sound does it have in each? How many different sounds of *ea* do you find? What is the difference between *breath* and *breath**e*—all the differences? How many *l*'s in *almost*? In what other compounds does *all* drop one *l*? Why do we not have two *r*'s in *covered*? (Answer. The syllable containing *er* is not accented. Only accented syllables double a final single consonant on adding a syllable.) What rule applies in the formation of *carried*? *having*? *endeavored*? *buried*? *taking*? *although*? *getting*? What is peculiar in *toward*? *half*? *water*? *stomach*? *wholly*? *again*? *body*? *succeeded*? *of*?

To remember whether *relief*, *belief*, etc., have the digraph *ie* or *ei*, notice that *e* just precedes *f* in the alphabet and in the word, while the *i* is nearer the *l*; besides, the words contain the word *lie*. In *receive*, *receipt*, the *e* is placed nearest the *c*, which it is nearest in the alphabet. Or, think of *lice*: *i* follows *l* and *e* follows *c*, as in the words *believe* and *receive*.

Observe the two *l*'s in *wholly*,—one in *whole*; we do not have *wholely*, as we might expect. Also observe that in *again* and *against* *ai* has the sound of *e* short, as *a* has that sound in *any* and *many*.

IV.

6. I believe it is impossible truly to express what the ecstasies of the soul are when it is so

saved, as I may say, out of the grave. "For sudden joys, like sudden griefs, confound at first."

7. I walked about on the shore, my whole being wrapped up in thinking of what I had been through, and thanking God for my deliverance. Not one soul had been saved but myself. Nor did I afterward see any sign of them, except three of their hats, one cap, and two shoes.

8. I soon began to look about me. I had no change of clothes, nor anything either to eat or drink; nor did I see anything before me but dying of hunger or being eaten by wild beasts.

(Crusoe afterward cast up a sort of ledger account of the good and evil in his lot. On the side of evil he placed, first, the fact that he had been thrown upon a bare and barren island, with no hope of escape. Against this he set the item that he alone had been saved. On the side of evil he noted that he had no clothes; but on the other hand, this was a warm climate, where he could hardly wear clothes if he had them. Twenty-five years later he thought he would be perfectly happy if he were not in terror of men coming to his island—who, he feared, might eat him.)

Questions and Notes. How do you remember the *ie* in *believe*, *grief*, etc.? Give several illustrations from the above paragraphs of the principle that we have a double consonant (in an accented penultimate syllable) after a short vowel. Give illustrations of the single consonant after a long vowel. Make a list of the words containing silent letters including all digraphs. What letter does *t*

which *truly* does not? Is *whole* pronounced like *hole*? *wholly* like *holy*? What is the difference between *clothes* and *cloths*? What sound has *a* in *any*? How do you remember that *i* follows *e* in *their*? What rule applies in the formation of *dying*? Point out two words or more in the above in which we have a silent *e* following two consonants to indicate a preceding long vowel. Give cases of a digraph followed by a silent *e*. (Note. Add silent *e* to *past* and make *paste*—long *a*.) Is the *i* in *evil* sounded? There were no *bears* upon this island. Mention another kind of *bear*. Observe the difference between *hardware* — iron goods — and *hard ware*, meaning tough usage. What is peculiar about *soul*? *impossible*? *ecstasies*? *wrapped*? *deliverance*? *sign*? *except*? *shoes*? *hunger*? *thrown*? *terror*? *island*?

V.

9. I decided to climb into a tree and sit there until the next day, to think what death I should die. As night came on my heart was heavy, since at night beasts come abroad for their prey. Having cut a short stick for my defense, I took up my lodging on a bough, and fell fast asleep. I afterward found I had no reason to fear wild beasts, for never did I meet any harmful animal.

10. When I awoke it was broad day, the weather was clear and I saw the ship driven almost to the rock where I had been so bruised. The ship seeming to stand upright still, I wished myself aboard, that I might save some necessary things for my use.

(Crusoe shows his good judgment in thinking at once of saving something from the ship for

his after use. While others would have been be-moaning their fate, he took from the vessel what he knew would prove useful, and in his very labors he at last found happiness. Not only while his home-building was new, but even years after, we find him still hard at work and still inventing new twings.)

Questions and Notes. There are two *l*'s in *till*; why not in *until*? What other words ending in two *l*'s drop one *l* in compounds? What two sounds do you find given to *oa* in the preceding paragraphs? What is peculiar about *climb*? *death*? *dies*? *night*? *heart*? *heavy*? *since*? *beasts*? *prey*? *defense*? *lodging*? *bough*? *never*? *harmful*? *weather*? *driven*? *bruised*? *necessary*? *judgment*? *others*? *happiness*? *build*?

Use the following words in appropriate sentences: *clime*, *dye*, *pray*, *bow*, *write*, *would*. What two pronunciations may *bow* have, and what is the difference in meaning? What two sounds may *s* have in *use*, and what difference do they mark?

What two rules are violated in *judgment*? What other words are similar exceptions?

VI.

11. As I found the water very calm and the ship but a quarter of a mile out, I made up my mind to swim out and get on board her. I at once proceeded to the task. My first work was to search out the provisions, since I was very well disposed to eat. I went to the bread-room and filled my pockets with biscuit. I saw that I wanted nothing but a boat to supply myself with many things which would be necessary to me,

and I glanced about me to see how I might meet this need.

12. I found two or three large spars and a spare mast or two, which I threw overboard, tying every one with a rope that it might not drift away. Climbing down the ship's side, I pulled them toward me and tied four of them fast together in the form of a raft, laying two or three pieces of plank upon them crosswise.

13. I now had a raft strong enough to bear any reasonable weight. My next care was to load it. I got three of the seamen's chests, which I managed to break open and empty. These I filled with bread, rice, five pieces of dried goat's flesh, and a little remainder of European grain. There had been some barley and wheat together; but the rats had eaten or spoiled it.

Questions and Notes. In *calm* you have a silent *l*; what other words can you mention with this silent *l*? Note the double *e* in *proceed* and *succeed*; *precede* has one *e* with the silent *e* at the end. Note that *u* is inserted into *biscuit* simply to make the *c* hard before *i*; with this allowance, this word is spelled regularly. What is the difference between *spar* and *spare*? What other word have we had pronounced like *threw*? Explain *tying* and *tied*. Did any change take place when *ed* was added to *tie*? Note that *four* is spelled with *ou* for the long *o* sound; *forty* with a simple *o*. How is *is* spelled? How do you remember *ie* in *piece*? What sound has *ei* in *weight*? Mention another word in which *ei* has the same sound. What other word is pronounced like *bear*? How do you spell the word like this which

is the name of a kind of animal? In what three ways do you find the long sound of *a* represented in the above paragraphs? Make a list of the words with silent consonants?

VII.

14. My next care was for arms. There were two very good fowling-pieces in the great cabin, and two pistols. And now I thought myself pretty well freighted, and began to think how I should get to shore, having neither sail, oar, nor rudder; and the least capful of wind would have upset me.

15. I made many other journeys to the ship, and took away among other things two or three bags of nails, two or three iron crows, and a great roll of sheet lead. This last I had to tear apart and carry away in pieces, it was so heavy. I had the good luck to find a box of sugar and a barrel of fine flour. On my twelfth voyage I found two or three razors with perfect edges, one pair of large scissors, with some ten or a dozen good knives and forks. In a drawer I found some money. "Oh, drug!" I exclaimed. "What art thou good for?"

(To a man alone on a desert island, money certainly has no value. He can buy nothing, sell nothing; he has no debts to be paid; he earns his bread by the sweat of his brow, his business is all with himself and nature, and nature expects no profit, but allows no credit, for a man must pay in work as he goes along. Crusoe had many

schemes; but it took a great deal of work to carry them out; and the sum of all was steady work for twenty-five years. In the end we conclude that whatever he got was dearly bought. We come to know what a thing is worth only by measuring its value in the work which it takes to get that thing or to make it, as Crusoe did his chairs, tables, earthenware, etc.)

Questions and Notes. What is peculiar in these words: *cabin, pistols, razors, money, value, measuring, bought, barley, capful, roll, successors, desert, certainly?* What sound has *ou* in *journeys*? Is this sound for *ou* common? What rule applies to the plural of *journey*? How else may we pronounce *lead*? What part of speech is it there? What is the past participle of *lead*? Is that pronounced like *lead*, the metal? How else may *tear* be pronounced? What does that other word mean? Find a word in the above paragraphs pronounced like *flower*. What other word pronounced like *buy*? *profit*? *sum*? *dear*? *knoic*? *ware*? What sound has *s* in *sugar*? Make a list of the different ways in which long *e* is represented. What is peculiar about *goes*? Make a list of the different ways in which long *a* is represented in the above paragraphs. What sound has *o* in *iron*? Is *d* silent in *edges*? What sound has *ai* in *pairs*? What other word pronounced like this? How do you spell the fruit pronounced like *pair*? How do you spell the word for the act of taking the skin off any fruit? What sound has *u* in *business*? In what other word has it the same sound? Mention another word in which *ch* has the same sound that it has in *schemes*. What other word in the above has *ai* with the same sound that it has in *chairs*?

VIII.

16. I now proceeded to choose a healthy, convenient, and pleasant spot for my home. I had chiefly to consider three things: First, air; second, shelter from the heat; third, safety from wild creatures, whether men or beasts; fourth, a view of the sea, that if God sent any ship in sight I might not lose any chance of deliverance. In the course of my search I found a little plain on the side of a rising hill, with a hollow like the entrance to a cave. Here I resolved to pitch my tent.

(He afterward found a broad, grassy prairie on the other side of the island, where he wished he had made his home. On the slope above grew grapes, lemons, citrons, melons, and other kinds of fruit.)

17. After ten or twelve days it came into my thoughts that I should lose my reckoning for want of pen and ink; but to prevent this I cut with my knife upon a large post in capital letters the following words: "I came on shore here on the 30th of September, 1659." On the sides of this post I cut every day a notch; and thus I kept my calendar, or weekly, monthly, and yearly reckoning of time.

(He afterward found pen, ink, and paper in the ship; but the record on the post was more lasting than anything he could have written on paper. However, when he got his pen and ink he wrote out a daily journal, giving the history of

his life almost to the hour and minute. Thus he tells us that the shocks of earthquake were eight minutes apart, and that he spent eighteen days widening his cave.)

13. I made a strong fence of stakes about my tent that no animal could tear down, and dug a cave in the side of the hill, where I stored my powder and other valuables. Every day I went out with my gun on this scene of silent life. I could only listen to the birds, and hear the wind among the trees. I came out, however, to shoot goats for food. I found that as I came down from the hills into the valleys, the wild goats did not see me; but if they caught sight of me, as they did if I went toward them from below, they would turn tail and run so fast I could capture nothing.

Questions and Notes. Are all words in *-ceed* spelled with a double *e*? What two other common words besides *proceed* have we already studied? What sound has *ea* in *healthy*? in *pleasant*? in *please*? How do you remember that *i* comes before *e* in *chief*? What sound has *ai* in *air*? Do you spell *14* and *40* with *ou* as you do *fourth*? What other word pronounced like *sea*? Note the three words, *lose*, *loose*, and *loss*; what is the difference in meaning? Why does *chance* end with a silent *e*? *change*? What other classes of words take a silent *e* where we should not expect it? What other word pronounced like *course*? What does it mean? How do you spell the word for the tool with which a carpenter smooths boards? Mention five other words with a silent *t* before *ch*, as in *pitch*. To remember the order of let-

ters in *prairie*, notice that there is an *i* next to the *r* on either side. What other letters represent the vowel sound heard in *grew*? What two peculiarities in the spelling of *thoughts*? Mention another word in which *ou* has the same sound as in *thought*. How is this sound regularly represented? What other word pronounced like *capital*? (Answer. *Capitol*. The chief government building is called the *capitol*; the city in which the seat of government is located is called the *capital*, just as the large letters are called *capitals*.) What sound has *ui* in *fruit*? What other two sounds have we had for *ui*? Would you expect a double consonant in *melons* and *lemons*, or are these words spelled regularly? What is peculiar about the spelling of *calendar*? What other word like it, and what does it mean? What other word spelled like *minute*, but pronounced differently? What sound has *u* in this word? What other word pronounced like *scene*? Is *t* silent in *listen*? in *often*? Why is *y* not changed to *i* or *ie* in *valleys*? What other plural is made in the same way? Write sentences in which the following words shall be correctly used: *ere*, *forth*, *see* (two meanings), *cent*, *cite*, *coarse*, *rate*, *ate*, *tare*, *seen*, *here*, *site*, *tale*. In what two ways may *wind* be pronounced, and what is the difference in meaning?

IX.

19. I soon found that I lacked needles, pins, and thread, and especially linen. Yet I made clothes and sewed up the seams with tough strips of goatskin. I afterward got handkerchiefs and shirts from another wreck. However, for want of tools my work went on heavily; yet I man-

aged to make a chair, a table, and several large shelves. For a long time I was in want of a wagon or carriage of some kind. At last I hewed out a wheel of wood and made a wheelbarrow.

20. I worked as steadily as I could for the rain, for this was the rainy season. I may say I was always busy. I raised a turf wall close outside my double fence, and felt sure if any people came on shore they would not see anything like a dwelling. I also made my rounds in the woods every day. As I have already said, I found plenty of wild goats. I also found a kind of wild pigeon, which builds, not as wood pigeons do, in trees, but in holes of the rocks. The young ones were very good meat.

Questions and Notes. What sound has *ea* in *thread*? What is peculiar in the spelling of *linen*? What is peculiar in the spelling of *handkerchiefs*? *wrecks*? What rule applied to the formation of the word *heavily*? What sound has *ai* in *chair*? Is the *i* or the *a* silent in *carriage*? (Look this up in the dictionary.) What sound has *u* in *busy*? What other word with the same sound for *u*? Is there any word besides *people* in which *eo* has the sound of *e* long? In what other compounds besides *also* does *all* drop one *l*? What sound has *ai* in *said*? Does it have this sound in any other word? What sound has *eo* in *pigeon*? *ui* in *builds*? What other word pronounced like *hole*? How do you remember *ei* in *their*?

Use the following words in appropriate sentences: *so*, *seem*, *hew*, *rein*, *meet*. What differences do you find in the principles of formation of *second*, *wreck*,

lock, reckon? In what different ways is the sound of long *a* represented in paragraphs 19 and 20? What is peculiar in *tough? especially? handkerchiefs? season? raised? double? fence? already? pigeon? ones? very? were?*

X.

21. I found that the seasons of the year might generally be divided, not into summer and winter, as in Europe, but into the rainy seasons and the dry seasons, which were generally thus: From the middle of February to the middle of April (including March), rainy; the sun being then on or near the equinox. From the middle of April to the middle of August (including May, June, and July), dry; the sun being then north of the equator. From the middle of August till the middle of October (including September), rainy; the sun being then come back to the equator. From the middle of October till the middle of February (including November, December, and January), dry; the sun being then to the south of the equator.

22. I have already made mention of some grain that had been spoiled by the rats. Seeing nothing but husks and dust in the bag which had contained this, I shook it out one day under the rock on one side of my cave. It was just before the rainy season began. About a month later I was surprised to see ten or twelve ears of English barley that had sprung up and several stalks of rice. You may be sure I saved the seed, hop-

ing that in time I might have enough grain to supply me with bread. It was not until the fourth season that I could allow myself the least particle to eat, and none of it was ever wasted. From this handful, I had in time all the rice and barley I needed for food,—above forty bushels of each in a year, as I might guess, for I had no measure.

23. I may mention that I took from the ship two cats; and the ship's dog which I found there was so overjoyed to see me that he swam ashore with me. These were much comfort to me. But one of the cats disappeared and I thought she was dead. I heard no more of her till she came home with three kittens. In the end I was so overrun with cats that I had to shoot some, when most of the remainder disappeared in the woods and did not trouble me any more.

Questions and Notes. Why is *g* soft in *general-ly*? How do you pronounce *February*? What sound has *s* in *surprised*? Mention three or four other words ending in the sound of *ize* which are spelled with an *s*. What sound has *ou* in *enough*? What other words have *gh* with the sound of *f*? We have here the spelling of *waste*—meaning carelessly to destroy or allow to be destroyed; what is the spelling of the word which means the middle of the body? Is *ful* always written with one *l* in derivatives, as in *handful* above? Mention some other words in which *ce* has the sound of *s* as in *rice*. How do you spell *14*? like *forty*? Why is *u* placed before *g* in *guess*? Is it part of a digraph with *e*? What sound has *ca* in *measure*? What sound has

s in this word? What other word pronounced like *heard*? Which is spelled regularly? How many *l's* has *till* in compounds? Mention an example.

Use the following words in sentences: *herd*, *write*, *butt*, *reign*, *won*, *bred*, *waist*, *kneaded*, *sum*. What is peculiar about *year*? *divided*? *equator*? *December*? *grain*? *nothing*? *contain*? *barley*? *until*? *each*? *there*? *thought*? *some*? *disappeared*? *trouble*?

XI.

24. One day in June I found myself very ill. I had a cold fit and then a hot one, with faint sweats after it. My body ached all over, and I had violent pains in my head. The next day I felt much better, but had dreadful fears of sickness, since I remembered that I was alone, and had no medicines, and not even any food or drink in the house. The following day I had a terrible headache with my chills and fever; but the day after that I was better again, and went out with my gun and shot a she-goat; yet I found myself very weak. After some days, in which I learned to pray to God for the first time after eight years of wicked seafaring life, I made a sort of medicine by steeping tobacco leaf in rum. I took a large dose of this several times a day. In the course of a week or two I got well; but for some time after I was very pale, and my muscles were weak and flabby.

25. After I had discovered the various kinds of fruit which grew on the other side of the Island, especially the grapes which I dried for raisins, my meals were as follows: I ate a bunch

of raisins for my breakfast; for dinner a piece of goat's flesh or of turtle broiled; and two or three turtle's eggs for supper. As yet I had nothing in which I could boil or stew anything. When my grain was grown I had nothing with which to mow or reap it, nothing with which to thresh it or separate it from the chaff, no mill to grind it, no sieve to clean it, no yeast or salt to make it into bread, and no oven in which to bake it. I did not even have a water-pail. Yet all these things I did without. In time I contrived earthen vessels which were very useful, though rather rough and coarse; and I built a hearth which I made to answer for an oven.

Questions and Notes. What is peculiar about *body*? What sound has *ch* in *ached*? Note that there are to *i's* in *medicine*. What is peculiar about *house*? What other word pronounced like *weak*? Use it in a sentence. What is the plural of *leaf*? What are all the difference between *does* and *dose*? Why is *week* in the phrase "In the course of a week or two" spelled with double *e* instead of *ea*? What is irregular about the word *muscles*? Is *c* soft before *l*? Is it silent in *muscles*? What three different sounds may *ui* have? Besides *fruit*, what other words with *ui*? What sound has *ea* in *breakfast*? What two pronunciations has the word *mow*? What difference in meaning? What sound has *e* in *thresh*? How do you remember the *a* in *separate*? What sound has *ie* in *sieve*? Do you know any other word in which *ie* has this sound? What other sound does it often have? Does *ea* have the same sound in *earthen* and *hearth*? Is *w* sounded in *answer*? What

sound has *o* in *oven*? Use the following words in sentences: *week, pole, fruit, pane, weak, course, bred, pail, ruff.*

XII.

26. You would have smiled to see me sit down to dinner with my family. There was my parrot, which I had taught to speak. My dog was grown very old and crazy; but he sat at my right hand. Then there were my two cats, one on one side of the table and one on the other. Besides these, I had a tame kid or two always about the house, and several sea-fowls whose wings I had clipped. These were my subjects. In their society I felt myself a king. I was lord of all the land about, as far as my eye could reach. I had a broad and wealthy domain. Here I reigned sole master for twenty-five years. Only once did I try to leave my island in a boat; and then I came near being carried out into the ocean forever by an ocean current I had not noticed before.

27. When I had been on the island twenty-three years I was greatly frightened to see a footprint in the sand. For two years after I saw no human being; but then a large company of savages appeared in canoes. When they had landed they built a fire and danced about it. Presently they seemed about to make a feast on two captives they had brought with them. By chance, however, one of them escaped. Two of the band followed him; but he was a swifter runner than they. Now, I thought, is my chance to get a serv-

ant. So I ran down the hill, and with the butt of my musket knocked down one of the two pursuers. When I saw the other about to draw his bow, I was obliged to shoot him. The man I had saved seemed at first as frightened at me as were his pursuers. But I beckoned him to come to me and gave him all the signs of encouragement I could think of.

28. He was a handsome fellow, with straight, strong limbs. He had a very good countenance, not a fierce and surly appearance. His hair was long and black, not curled like wool; his forehead was very high and large; and the color of his skin was not quite black, but tawny. His face was round and plump; his nose small, not flat like that of negroes; and he had fine teeth, well set, and as white as ivory.

29. Never man had a more faithful, loving, sincere servant than Friday was to me (for so I called him from the day on which I had saved his life). I was greatly delighted with him and made it my business to teach him everything that was proper to make him useful, handy, and helpful. He was the aptest scholar that ever was, and so merry, and so pleased when he could but understand me, that it was very pleasant to me to talk to him. Now my life began to be so easy, that I said to myself, that could I but feel safe from more savages, I cared not if I were never to remove from the place where I lived.

(Friday was more like a son than a servant to Crusoe. Here was one being who could under-

stand human speech, who could learn the difference between right and wrong, who could be neighbor, friend, and companion. Crusoe had often read from his Bible; but now he might teach this heathen also to read from it the truth of life. Friday proved a good boy, and never got into mischief.)

Questions and Notes. What is the singular of *canoes*? What is the meaning of *butt*? How do you spell the word pronounced like this which means a hogshead? In what two ways is *bow* pronounced? What is the difference in meaning? What other word pronounced like *bow* when it means the front end of a boat? *Encouragement* has an *e* after the *g*; do you know two words ending in *ment* preceeded by the soft *g* sound which omit the silent *e*? Make a list of all the words you know which, like *fierce*, have *ie* with the sound of *e* long. How do you pronounce *forehead*? Mention two peculiarities in the spelling of *color*. Compare it with *collar*. What is the singular of *negroes*? What other words take *es* in the plural? What is the plural of *tobacco*? Compare *speak*, with its *ea* for the sound of *e* long, and *speech*, with its double *e*. What two peculiarities in *neighbor*? What sound has *ie* in *friend*? In the last paragraph above, how do you pronounce the first word *read*? How the second? What other word pronounced like *read* with *ea* like short *e*? Compare to *lead*, *led*, and the metal *lead*. How do you pronounce *mischief*? Use the following words in sentences: *foul*, *reign*, *sole*, *strait*, *currant*. What is peculiar in these words: *parrot*? *taught*? *always*? *reach*? *only*? *leave*? *island*? *carried*? *ocean*? *notice*? *built*? *dance*? *brought*? *get*? *runner*? *butt*? *knock*?

Derivation of words.

It is always difficult to do two things at the same time, and for that reason no reference has been made in the preceding exercises to the rules for prefixes and suffixes, and in general to the derivation of words. This should be taken up as a separate study, until the meaning of every prefix and suffix is clear in the mind in connection with each word. This study, however, may very well be postponed till the study of grammar has been taken up.

